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CATALOGUE OF A COLLECTION
OF
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WITH SOME CONTEMPORARY FURNITURE

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PREFACE

AT this great time in the nation's history, when changes moral and material are following each other with such speed that we "know not what a day may bring forth," it seems all the more incumbent on us while we live in the present not to forget the past. Accordingly, the Committee felt that pictures and drawings of the London of our ancestors would have exceptional interest, and the present exhibition is the result.

The space at our command being limited, we can only show a tithe of the material still in existence, but, through the kindness of owners, many fine works are on our walls, with others which, although as regards craftsmanship they have only average merit, are valuable as showing noteworthy scenes and buildings of a former day. Among the number that have not been exhibited before we would mention the drawings from Windsor which His Majesty the King has been graciously pleased to lend, also those belonging to Sir Edward Coates—but a trifling instalment of his unique collection.

By way of preface a few words on old London views may not be thought superfluous. In manuscripts and early printed books pictures or illustrations which purported to represent London were now and then produced, but the artists did not attempt to imitate nature with precision, their feeling for decorative effect being paramount. Indeed, in R. Pynson's edition of the "Cronycle of Englonde" (1510), what is probably the earliest engraved view which has any claim to represent London, shows no pretence of accuracy. With an effort of faith we may believe that we are looking at representations of old St. Paul's, the Tower, London Bridge, Ludgate, and the church of the Black Friars, but the design is symbolic rather than imitative.

Illuminations in manuscripts of the previous century in one or two instances give us clearer topographical hints. A volume of the English poems of Charles, Duke of Orleans, among the royal manuscripts at the British Museum, shows the duke, who was captured at the battle of Agincourt, as a prisoner in the Tower of London, where he was kept for many years. The river side of the keep has been opened, and he appears seated within. Portions of the Tower and old London Bridge with its chapel are well portrayed, while other buildings, although incorrectly placed, add a little to our knowledge. Another of the royal manuscripts in the British Museum shows Chaucer's Canterbury pilgrims starting on their journey, with London in the background, the most interesting feature of this topographically being the old city wall, with its bastions at regular intervals. Something more may be learnt from the engraving (after a picture at Cowdray, destroyed by fire long ago) of the procession of Edward VI through London in 1547. The artist, however, is still not imitating nature directly, but introduces conventional renderings of the more important buildings with which he was familiar, without troubling himself much about their relative positions.

Two fine representations of Tudor London deserve special mention. The first of them as regards time is a view of London, not from Suffolk House as is generally supposed, but from the tower of the church of St. George the Martyr, Southwark, with Suffolk House, or part of it, in the foreground. It is a pen drawing, ten feet long or more, and is now in the Bodleian Library at Oxford. Although the various important buildings are brought somewhat together in order to include them all, this view has a look of nature, the style also being free and skilful. The artist is Anthonie Van den Wyngaerde, now generally held to have been a Fleming in the train of Philip II. The second Tudor view, which is at Hatfield House and belongs to the Marquess of Salisbury, is an oil picture, also by a Flemish artist, Joris Hoefnagel. It was rather poorly described by George Corner in a paper read before members of the Surrey Archaeological Society in 1858, and was in the Tudor Exhibition at the New Gallery in 1890, being then called Horsleydown Fair; but in all probability it represents a marriage fête by the old church of St. Mary Magdalen, Bermondsey, which has since been rebuilt excepting the lower part of the mediaeval tower. The ground between the church and the river is portrayed with much detail, and the scene is full of life and incident. The Tower of London appears in the distance. Hoefnagel, born at Antwerp, was responsible for many beautiful paintings, mostly of the miniature kind, and drew plans for Braun and Hogenberg's "Civitates Orbis Terrarum," published at Cologne in 1572, among them that representing London. On this perhaps the plan ascribed to Agas was based; the alternative being that they both owe their origin in some degree to a still earlier plan, all trace of which has disappeared.

In the seventeenth century pictures of London subjects begin to be fairly plentiful. Among early ones the curious diptych of old St. Paul's, dating from the time of James I and belonging to the Society of Antiquaries, may be mentioned. Although artless and entirely lacking in perspective, it contains details which are not to be found elsewhere, and there is a quaint London view at the back. Later in that century a series of accurate etchings by Hollar throw much light on the London of his day. About the same time also a few large and realistic pictures of London were painted, of which we are able to show two or three examples.

Soon after 1720 the charm of London scenes came to be more generally recognized, and from then onwards her river, her parks, her streets and public buildings, have been depicted times innumerable, and by some of our most famous artists. Until the latter part of the eighteenth century oil pictures of scenes on the Thames were plentiful, Samuel Scott, who was also a marine painter, setting the example. He was a friend of Hogarth, and together they illustrated the account of that frolicsome jaunt to the Isle of Sheppey and back in 1732, which is now in the British Museum. Scott, who was latterly much influenced by Canaletto, founded more or less of a school, some of the pictures usually ascribed to him being perhaps by his followers. Canaletto himself paid us a prolonged visit, and several of his fine London drawings are on our walls. There is also evidence that he designed two oil pictures here exhibited (Nos. 69 and 94), which were previously attributed to Scott. As time went on water-colours by the Sandbys and others gradually came into vogue. Many years before the date to which this exhibition is confined, our predecessors began to take an interest not only in river scenes and great public buildings, but in humbler subjects, such as old houses, and picturesque nooks and corners threatened with destruction. Pennant's "London," of which there are several splendidly extra illustrated copies, helped to encourage these varied tastes, so did Wilkinson's "Londina Illustrata," to name only one later publication, and competent draughtsmen and engravers got something like permanent employment on work of this kind.

We will now say a few words about the great private collections of London topographical prints, drawings, maps and plans, formed many years ago, chiefly of material which comes within the period to which we are limited. Three of these collections are specially famous, and they were brought together by busy men who died within living memory. These were Frederick Crace, to whom we owe the many portfolios catalogued under his name in the Print Room of the British Museum; James Holbert Wilson, whose collection has unfortunately been dispersed, and John Edmund Gardner. It is his amazing collection, far larger than all the rest put together, which has been saved for our interest and instruction by Sir Edward Coates, and of which a few examples are here shown. The late Mr. Gardner who formed it, began when little more than a boy, by the purchase for five guineas of an extra illustrated Pennant, and he continued buying steadily throughout a long life. He passed away December 29th, 1899, at the ripe age of eighty-two, having occupied himself with his beloved portfolios on that very day. Among his more important purchases were almost all the original drawings, about two hundred in number, made for the "Londina Illustrata," and twenty-eight folio volumes of sketches by John Carter. Not very many years ago the late J. P. Emslie, who, with C. J. Richardson and others, carried on the work of previous generations, told the present writer that he had just completed his thousandth drawing for the Gardner collection.

To conclude. It is now somewhat the habit to speak slightingly of topographical pictures and drawings, as if there were something unworthy in copying with correctness the appearance of an interesting building or an attractive river or street scene. Such work is supposed to be outside the region of art, as giving no play to the imagination. But surely "the originality of a subject is in its treatment." A man without a touch of the true spirit may paint the most ideal scene and leave us cold. On the other hand, while many artists of no exceptional talent, by their honest efforts have left topographical records for which we are thankful, almost all our great landscape painters have deigned now and then to depict London, and for those in sympathy with them they still give something of the thrill of pleasure which they themselves felt when they put their whole souls into their work.

PHILIP NORMAN.

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CATALOGUE

The numbering of the Drawings and Pictures begins on the Entrance Door, and is continued to the left.

The measurements are in inches (the width preceding the height) and do not include the frame or mount.

The Furniture, etc., is described after the Pictures.

The Committee accept no responsibility for the accuracy of the attributions in the Catalogue.

1 OLD LONDON BRIDGE. PLATE I.

Watercolour. 17 by 10 in.

The bridge shortly before its removal. From a point on the Surrey side of the river, nearly opposite to old Fishmongers' Hall.

G. Yates, watercolour painter, worked in London on topographical subjects about 1825-37; in the Crace catalogue he is called Major Yates.

By G. YATES, 1826. *Lent by Mr. T. Girtin.*

2 AUSTIN FRIARS CHURCH FROM THE NORTH-WEST.

Watercolour. 7¾ by 7½ in.

The priory of the Augustine Friars in London was founded A.D. 1253, and the church was rebuilt about a century afterwards. In 1550 the nave was made over to the Dutch community in London, and it has been in their hands ever since. The choir and steeple were destroyed by the then Marquess of Winchester at the beginning of the seventeenth century. In 1862 what remained of the church was very much injured by fire, the roof and all the fittings being burnt. It was "restored" at a cost of about £12,000.

The interest of this drawing is due to the fact that it shows the church, with its decorated tracery and staircase turret, before the disastrous fire. *Lent by Sir E. Coates.*

PLATE II. 3 BOLINGBROKE HOUSE, BATTERSEA.

Watercolour. 7 by 4¾ in.

The St. John family became Lords of the Manor of Battersea in the early part of the seventeenth century. Henry, Viscount Bolingbroke, retired to the manor-house when nearing the end of his career, and died there in 1751. In 1763 the manor was sold to Lord Spencer, and much of the house is said to have been pulled down not long afterwards. The remainder was enclosed in ground attached to a mill built about 1794, and it stands in the premises of the existing flour mill near the parish church, but is now dilapidated.

This old drawing represents the house much as it was a few years ago. It contained a panelled room, a good staircase, and remains of a seventeenth-century plaster ceiling still there in 1920.

Lent by Mr. P. Norman.

PLATE III. 4 OLD WESTMINSTER BRIDGE.

Wash and pen drawing. 19 by 9 in.

View of the bridge and of Westminster from mid-stream. The western towers of Westminster Abbey, as shown, were completed in 1739. Among prominent buildings are Westminster Hall, St. Stephen's Chapel, and the Church of St. John the Evangelist with its four queer towers finished in 1728. In the distance is Lambeth Palace. Old Westminster Bridge, designed by the Swiss architect C. Labelye, was begun in 1738-9 and opened 18 November 1750.

Antonio Canale, the Venetian painter, usually called Canaletto, visited England in 1746, and remained about two years. During that time he produced many pictures and drawings, chiefly of London scenes. An inscription on the back of a picture of the Rotunda at Ranelagh (Nat. Gal. Cat. 1906, No. 1429) has been thought to prove that he was here in 1754.

By CANALETTO, *c.* 1747 (1697-1768). *Lent by H.M. the King.*

5 VIEW DOWN RIVER FROM GARDEN OF OLD SOMERSET HOUSE.

Wash and pen drawing. 19 by 7¾ in.

By CANALETTO, *c.* 1747 (1697-1768). *Lent by H.M. the King.*

6 VIEW DOWN RIVER FROM WESTMINSTER.

PLATE IV.

Pen drawing. 15½ by 5¼ in.

Rare example of Hollar's pen-work, unfinished. The point of view is about that of the "King's Bridge," Westminster. In the distance old St. Paul's is faintly pencilled. Signature on a plank to the left.

Wenceslaus Hollar, born at Prague, was brought to England by the Earl of Arundel in 1637, and worked under his patronage for years. In the Civil War he served under the Marquess of Winchester, and was taken prisoner at Basing House, but escaped to Antwerp. He afterwards returned, was appointed designer to the King, and spent the rest of his life here with an interval when he was sent by Charles II to Tangiers. A most industrious artist, we owe to him many fine etchings of London; died in poverty.

By W. HOLLAR (1607-1677). *Lent by H.M. the King.*

7 VIEW UP RIVER FROM GARDEN OF OLD SOMERSET HOUSE.

Pen and wash. 19 by 8½ in.

Westminster Abbey, Bridge, and Hall are conspicuous, so is the Banqueting House, Whitehall.

By CANALETTO, *c.* 1747 (1697-1768). *Lent by H.M. the King.*

8 WESTMINSTER BRIDGE AND ABBEY.

PLATE V.

Pen and wash. 19 by 10½ in.

View from Surrey side; a *fête* of some kind is in progress; the river crowded with sailing boats and barges and wherries all proceeding up stream. The chief Westminster buildings are delineated.

By CANALETTO, *c.* 1747 (1697-1768). *Lent by H.M. the King.*

Plate VI. 9 WESTMINSTER ABBEY, SOUTH VIEW FROM RIVER.

Pen and watercolour. 5¼ by 3 in.

A choice drawing delicately tinted, shows Henry VIIth's Chapel and the Chapter-house. The tower to the left of the latter must be the King's Jewel-house. The narrow strip to extreme left, intended perhaps to represent part of a turret of Lambeth Palace, is a later addition joined on.

By W. **Hollar** (1607-1677). *Lent by Mr. J. P. Heseltine.*

10 VIEW FROM AN ARCHWAY OF WESTMINSTER BRIDGE.

Wash and pen drawing. 19 by 11½ in.

Looking down stream, shows the riverside from York Water-tower to St. Paul's.

By **Canaletto**, *c.* 1747 (1697-1768). *Lent by H.M. the King.*

Plate VII. 11 VIEW UP RIVER TO WESTMINSTER.

Wash and pen drawing. 28¾ by 15¼ in.

On spectator's right the first important object is York Water-gate still standing at the end of Buckingham Street, Strand, probably designed by Inigo Jones in 1626, and executed by Nicholas Stone. (The design is claimed for the latter in his Account Book.) Behind it is the house where Samuel Pepys lived with Hewer. No. 14 Buckingham Street is on the site. Next is York Water-tower, a slender wooden building about seventy feet high, part of the water-works established 27 Charles II to supply the West End with Thames water. They were burnt down and re-erected in 1690. Westminster Abbey and Westminster Hall are prominent. Westminster Bridge is unfinished. Lambeth Palace appears in the distance to spectator's left. A drawing apparently copied from this is in the print room of the British Museum.

By **Canaletto**, *c.* 1746 (1697-1768).

Lent by Mr. J. P. Heseltine.

Plate VIII. 12 OLD WESTMINSTER BRIDGE.

Wash and pen drawing. 19 by 11½ in.

This view appears to be taken from the Westminster side. According to Labelye's "Description," published in 1751, the bridge was almost finished in the spring of 1747, but soon afterwards a pier settled badly. The two adjoining arches were thus wrecked and had to be supported by wooden framework, the spandrels, balustrades, etc., being removed. The effects of this accident are here shown; they delayed the opening for years.

By CANALETTO, 1747 (1697-1768). *Lent by H.M. the King.*

13 LAMBETH PALACE GATE-HOUSE, AND PARISH CHURCH.

Watercolour. 7¼ by 5¼ in.

The Palace cannot be seen; in the distance is Westminster Bridge.

The Gate-house, of red brick, with stone archway and quoins, was built in the time of Archbishop Morton who died in 1500. The fifteenth-century church of St. Mary, Lambeth, after being often altered and repaired, was almost entirely rebuilt in 1850-52.

John Varley, born in 1778, exhibited at the Royal Academy and in 1804 became a foundation member of the Old Watercolour Society. Many of his earlier subjects are taken from the banks of the Thames.

By J. VARLEY (1778-1842). *Lent by Mr. J. P. Heseltine.*

14 PIAZZA, COVENT GARDEN. PLATE IX.

Watercolour. 12 by 10¾ in.

A piece of the Piazza designed by Inigo Jones is here shown.

The letters "PS" are stamped on the lower left-hand corner of the drawing, a proof that it was in the collection of Paul Sandby, but according to the pencil note beneath it was by Thomas Sandby. Each brother drew subjects of this character. They were accomplished artists, and foundation members of the Royal Academy. Thomas was the first R.A. Professor of Architecture. Paul is believed to have been the first in this country who practised the art of aquatint.

By T. SANDBY, R.A. (1721-1798). *Lent by H.M. the King.*

15 CHURCH OF ST. DUNSTAN-IN-THE-EAST DURING RECONSTRUCTION.

Pen and wash drawing. 16½ by 17½ in.

After the Great Fire Wren rebuilt the church in his usual style excepting the tower, which is a bold attempt at Gothic with a spire on four flying buttresses. In 1817, the body of the church having become dilapidated, it was resolved to take it down and rebuild it to match the tower. The first stone of the new structure was laid on 26 November of that year. If the date under this drawing be correct, the work must have proceeded slowly. The roof is off, but Wren's renaissance arches still remain.

Date 1819. *Lent by Sir E. Coates.*

PLATE X. 16 OLD SOMERSET HOUSE AND GARDEN.

Watercolour. 29½ by 20¼ in.

Old Somerset House was built by the Protector, brother of Jane Seymour and maternal uncle of Edward VI, being begun soon after the death of Henry VIII. During a portion of Mary's reign it was assigned to her sister Elizabeth. James I granted it to his Queen, Anne of Denmark. Charles handed it over to his Queen, Henrietta Maria, and caused a chapel for Roman Catholics to be added to the building. This was designed by Inigo Jones and consecrated in 1635, and he did other work there. A picture at Dulwich, engraved for Wilkinson's "Londina Illustrata," shows it before his chapel and alterations destroyed the uniform character of the building. It can hardly be from nature, as the artist was Cornelis Bol, who also portrayed the Great Fire. The present view must have been painted shortly before its demolition in 1775. An arcaded portion designed by Inigo Jones, stands out prominently.

By T. SANDBY, R.A. (1721-1798). *Lent by H.M. the King.*

17 OLD MANSION IN LEADENHALL STREET.

Watercolour. 12½ by 18 in.

To spectator's right, above nearer buildings, is the spire of St. Peter's Cornhill, and behind it the tower of St. Michael's, Cornhill.

If, as noted in pencil, this rather ornate structure was pulled down "for the East India House," it must have been after the rebuilding of the latter from Jupp's design, for it is shown in the large watercolour by T. Malton (No. 77) as immediately west of that building.

About 1800 *Lent by Sir E. Coates.*

18 WESTMINSTER FROM THE GARDEN OF OLD SOMERSET HOUSE.

Watercolour. 14¼ by 10½ in.

This drawing, like No. 14, is stamped with the initials "PS." It was therefore in the collection of Paul Sandby, and below it, on mount, is the following inscription (not contemporary), "Drawn by T Sandby 1752."

By T. Sandby, R.A. (1721-1798). *Lent by H.M. the King.*

19 OLD LONDON BRIDGE FROM BILLINGSGATE. Plate XI.

Watercolour. 21¼ by 12½ in.

Shows, on the Surrey side of the river, St. Olave's Church, Tooley Street, lately closed, a neighbouring shot tower destroyed in a fire of 1843, and St. Saviour's Church, now Southwark Cathedral.

By G. Yates, 1828. *Lent by Sir E. Coates.*

20 OLD LONDON BRIDGE FROM THE WEST.

Watercolour. 22 by 12½ in.

The bridge as altered when the houses on it were pulled down soon after the middle of the eighteenth century. The wide arch was then formed by the removal of a pier, two arches being thrown into one, which nearly caused the collapse of the fabric. An archaic steamer has a greyhound painted on its paddle-box.

By G. Yates, 1830. *Lent by Sir E. Coates.*

21 BARN ELMS, 1793.

Watercolour. 12 by 9½ in.

Scene by the river near Barnes. In the distance are the towers of Fulham Church and of Putney Church at each end of old Putney Bridge.

Barn Elms, east of what was the village of Barnes and extending to the river, doubtless derived its second name from the trees that abounded there. The mansion called Barn Elms, which is the chief building and has considerable grounds attached to it, is now occupied by the Ranelagh Club, which moved there from Ranelagh House, Fulham (not to be confused with Ranelagh, Chelsea), in 1884. At

Barn Elms, Jacob Tonson, the famous publisher, secretary of the Kitcat Club, built a gallery for the reception of portraits of the members.

The painting, signed "EE," is by Edward Edwards, elected A.R.A. in 1771, and made Professor of Perspective in 1788.

By E. Edwards, A.R.A. (1738-1806).

Lent by Sir H. Wilson.

22 THE MONUMENT FROM FISH STREET HILL.

Watercolour on etched outline. 9 by 12 in.

The Monument, designed by Sir Christopher Wren to commemorate the Great Fire of London, was finished in 1677. Beyond it is shown the steeple of the church of St. Magnus, also designed by Wren; beyond that again, part of the roadway of old London Bridge. After the removal of the houses on the bridge, its east path was continued along a passage then formed through the church tower. Fish Street Hill is a continuation of Gracechurch Street to the south, and was the main thoroughfare to old London Bridge.

The painting is unsigned and undated: it belongs perhaps to the beginning of the nineteenth century. *Lent by Sir E. Coates.*

Plate XII. 23 CAMP NEAR SERPENTINE, HYDE PARK, 1780.

Watercolour. 19 by 10 in.

Tents near the water. In the foreground a group of figures. To the left a dog is harnessed to a barrow, a man pushing behind.

Paul Sandby published "Views in the Encampments in the Parks," 1780, for which series this was probably done.

By P. Sandby, R.A., 1780 (1725-1809).

Lent by H.M. the King.

24 OPERA HOUSE, HAYMARKET.

Watercolour. 10½ by 7¾ in.

The first theatre on this site (designed by Sir John Vanbrugh) was opened in 1705 and burnt down in 1789. The second building, which is here represented, was begun in 1790, and was enlarged by J. Nash and G. S. Repton in 1816-8.

R. B. Schnebbelie, whose father also practised art, and whose grandfather, a native of Zurich, had been in the Dutch navy, was employed as a draughtsman for many years beginning about 1803, and did much good work for Wilkinson's "Londina Illustrata"; this is the original of an engraving in that publication. He died about 1849.

By R. B. SCHNEBBELIE, 1819. *Lent by H.M. the King.*

25 KING STREET GATE-HOUSE.

Watercolour. 8¼ by 13 in.

The original of an engraving which is in the first volume of "Vetusta Monumenta," published by the Society of Antiquaries, the latter having on it the date 1725. This building stood at the north end of King Street and north-east corner of Downing Street, some little distance south of the so-called Holbein or Whitehall Gate-house, and although less ornate was of some beauty and importance, as may here be seen. It also dated from the time of Henry VIII, and was demolished in 1723 to improve the approaches to Westminster.

George Vertue was in 1717 appointed engraver to the Society of Antiquaries, and did many excellent engravings for them; he also, as we see, practised in watercolour, and his literary works are of value. He collected a mass of memoranda relating to former artists, and this collection, now in the British Museum, having been bought after his death by Horace Walpole, formed the basis of the latter's "Anecdotes of Painting in England." Vertue lived and died a strict Roman Catholic.

By G. VERTUE, 1723 (1684-1756). *Lent by H.M. the King.*

26 THE OLD PLAYHOUSE, PORTUGAL STREET, LINCOLN'S INN FIELDS.

Watercolour. 8½ by 7½ in.

A brick building, with stone dressings and a tiled roof. It was on the site of a former theatre and dated from 1714. Here "The Beggar's Opera" was produced, and ran for sixty nights. After various vicissitudes it became a store-place for Messrs. Copeland and Spode's china, and was finally demolished for the enlargement of the Museum of the College of Surgeons. *Lent by H.M. the King.*

27 CUPER'S GARDENS, LAMBETH, FROM THE RIVER.

Watercolour. 15½ by 6¾ in.

These gardens, over against Somerset House in the Strand, were named after Boydell Cuper, gardener to Thomas, Earl of Arundel, who, when Arundel House was taken down, moved some of the mutilated marbles there, and opened them as a place of popular amusement. It continued to be thus used, and was famous for its fireworks. Degenerating in character, it was suppressed about the year 1753. On the site Messrs. Beaufoy established their works; they moved to South Lambeth when Waterloo Bridge (which runs over part of the gardens) was erected. The watercolour hardly looks as if it were earlier than the date of the closing of the gardens. Perhaps there was no great change in the entrance for some years.

Lent by Sir E. Coates.

28 THE NURSERY, GOLDEN LANE.

Watercolour. 6¼ by 8¼ in.

Wrongly named the Fortune Play House, Golden Lane. The latter, originally built for Henslowe and Alleyn according to contract, "the frame to be sett square," was destroyed by fire in 1621, and was replaced by a fabric of circular plan soon afterwards. In 1661 its site was advertised to be let for building.

The "Nursery," here depicted, was a school for the education of children for the stage, having been erected as the result of a patent granted by Charles II to one of the Legge family. It was drawn by J. T. Smith, who called it the Queen's Nursery. The present watercolour was the original of an engraving in Wilkinson's "Londina Illustrata."

George Shepherd devoted himself to topographical work. There are many watercolours of old London buildings by him in the Coates and Crace collections and elsewhere, executed from about 1792 to 1830 (his name being thus spelt), and they are good records.

By G. SHEPHERD, 1811. *Lent by H.M. the King.*

29 ST. PAUL'S FROM AN ARCH OF BLACKFRIARS BRIDGE.

Watercolour. 6¾ by 8¼ in.

By T. MALTON the Younger (1748-1804).

Lent by Mr. A. A. Allen.

30*a* REMAINS OF WINCHESTER HOUSE, AUSTIN FRIARS, FROM GREAT WINCHESTER STREET.

Watercolour. 8½ by 7 in.

After the Dissolution the precinct of Austin Friars, except the nave of the church, came into the hands of William Paulet, first Marquis of Winchester, who there made a residence for himself. A portion of it remained until 1844, and is here shown; the heavy portico is evidently a later addition. During recent excavations masonry was found which must have belonged to this building.

By G. SHEPHERD, 1811. *Lent by Sir E. Coates.*

30*b* BACK OF WINCHESTER HOUSE, AUSTIN FRIARS.

Watercolour. 7½ by 4¾ in.

Samuel Ireland, who painted this, was originally a mechanic of Spitalfields. He took to art, exhibited at the Royal Academy in 1782, and brought out various illustrated books. The last was "Picturesque Views of the Inns of Court," published in 1800, the year in which he died. His son achieved notoriety as forger of Shakespeare manuscripts.

By S. IRELAND. *Lent by Sir E. Coates.*

31 INTERIOR OF SECOND ROYAL EXCHANGE. PLATE XIII.

Watercolour. 21¼ by 16 in.

The first Royal Exchange was founded by Sir Thomas Gresham, being opened by Queen Elizabeth 23 January 1570-71. It was destroyed in the Great Fire.

The second Exchange, designed by Edward Jarman or Jerman, City surveyor, and begun 1667, was, like the earlier one, a quadrangular building, with a clock tower on the chief front facing Cornhill. Business was transacted in the covered walk or cloister within. The statue of Charles II in the centre was by Grinling Gibbons.

This view was drawn from the north-west corner of the walk; the pinnacles of St. Michael's church tower, Cornhill, appear above the building.

Unsigned. Date probably about 1810. *Lent by Sir E. Coates.*

32 VIEW FROM A HOUSE IN PALL MALL.

Watercolour. 11¼ by 14¾ in.

This view is signed and dated 1824, and forms a fitting companion to No. 34, which is of the same style. The artist, William Hunt, born in 1790, had a great reputation in his day as a painter of fruit, flowers, birds' nests, and other subjects of the kind, and also of rustic figures. His landscape is less known, and the works by him here exhibited are executed with unusual freedom. In these examples much of the outline is drawn with a pen.

The artist in this case must have been sitting on the balustraded projection of a building, long ago destroyed, on the north side of Pall Mall. He looked east, and the steeple of the church of St. Martin-in-the-Fields appears in the distance.

By W. Hunt, 1824 (1790-1864). *Lent by Mr. T. Girtin.*

Plate XIV. 33 CHURCH OF ST. PETER LE POOR, OLD BROAD STREET.

Watercolour. 13½ by 17½ in.

This is the old church of St. Peter Le Poor on the west side of Old Broad Street, which in Stow's opinion may have been so called because it was "sometime peradventure a poor parish." It escaped the Great Fire, but traffic increasing, as it needed repair and projected into the street, it was pulled down in 1788 and rebuilt farther back. The second church, an indifferent piece of architecture, has been destroyed under the Union of Benefices Act within the last few years.

Lent by Sir E. Coates.

Plate XV. 34 VIEW FROM THE CHURCHYARD OF ST. MARTIN'S-IN-THE-FIELDS.

Watercolour. 13¼ by 19½ in.

In "Notes on Prout and Hunt" by Ruskin for an exhibition in 1879-80, he says: "Hunt learned his business not in spots but in lines. Compare the sketch of the river-side, No. 124, which is as powerful in lines as Rembrandt, and the St. Martin's Church, No. 123, which is like a bit of Hogarth." The view is along the colonnaded west front of the church, and up St. Martin's Lane, of which the part here shown no longer exists. The bit of churchyard with tombstones disappeared on the formation of Duncannon Street.

By W. Hunt (1790-1864). *Lent by Mr. T. Girtin.*

35 ENCAMPMENT IN THE GROUNDS OF MONTAGUE HOUSE. **PLATE XVI.**

Watercolour. 26½ by 19½ in.

The first Montague House, Bloomsbury, was destroyed by fire 19 January 1685-6, and the second, here shown, was designed soon afterwards by a Frenchman, Pierre Puget, or Poughet. The encampment is on the open space at the back of the mansion. The West Yorkshire Regiment is represented marching past Dr. John Moore, Bishop of Bangor, afterwards Bishop of Canterbury. Montague House had been bought for the British Museum under an Act passed in 1753. Additions were gradually made, but it was not until 1845 that the old building was entirely demolished.

S. H. Grimm, who painted this watercolour, which is signed and dated, was born at Burgdorf, Switzerland, and settled in London about 1778. He sometimes exhibited at the Royal Academy, and was employed by the Society of Antiquaries, his work being chiefly topographical.

By S. H. **GRIMM**, 1780 (1734-1794). *Lent by H.M. the King.*

36*a* VIEW NEAR THE TURNPIKE AT NEW CROSS.

Watercolour, outlined with a pen. 12½ by 9½ in.

The scene is a rural one, with what appear to be an oast-house and other farm buildings in the foreground. The hill is called in Rocque's map showing the Environs of London (1745) Plow'd Garlick Hill, afterwards Telegraph Hill. On it stands Aske's School, belonging to the Haberdashers' Company. Much of the rest remained open until a few years ago; now only a recreation ground has been saved from the builder. This hill is immediately south of the Turnpike site, now called New Cross Gate. New Cross was an outlying district of the parish of Deptford. Evelyn, in his "Diary," 10 November 1675, mentions going in his coach from Sayes Court to "New Cross" to accompany Lord Berkeley to Dover.

Lent by Sir E. Coates.

36*b* NEW CROSS TURNPIKE ON THE KENT ROAD.

Mezzotint, with an etched outline. 11 by 7¾ in.

This print happened to be mounted on the same sheet as the watercolour below. It was drawn by J. Dillon, engraved by R. Laurie, and published in 1783. To spectator's left is a board with the words, "The New Cross House"; on the right a sign of a man's head.

Lent by Sir E. Coates.

Plate XVII.

37 CHANTREY CHAPEL OF HENRY V, WESTMINSTER ABBEY.

Drawn with a pen and tinted. 10¼ by 12½ in.

A careful architectural drawing, signed and dated, wherein some curious figures known as "the Ragged Regiment" are depicted. These are effigies of royal personages which were exhibited at their funerals. By degrees they got into a neglected state. Some years ago what remained of them was collected together, and the relics are now in the crypt adjoining the pyx chamber. A paper on them was published in "Archaeologia," vol. lx, whence the following notes are culled identifying a few of the figures. The number refers to that on the drawing. II is thought to have represented Katherine of Valois. It is carved out of a single piece of wood; the dress has been painted bright vermilion. III, Anne of Denmark. IV, Henry VII, face finely modelled in plaster and painted, probably by an Italian. V is held to be Elizabeth of York. VI may have been James I, and VIII Queen Mary I. The fronts of the reliquary cupboards, here shown, have disappeared, their hinges remain. John Carter, an enthusiastic admirer of Gothic architecture, is referred to in our preface.

By John Carter, 1786 (1748-1817). *Lent by Sir E. Coates.*

Plate XVIII.

38 ABBOT ISLIP'S CHAPEL, WESTMINSTER ABBEY.

Watercolour. 15½ by 21½ in.

This painting was exhibited by Turner at the Royal Academy in 1796, and is an example of the thorough architectural work which he sometimes did in his earlier years. On a stone in the pavement is

"William Turner natus 1775." It was exhibited at the Burlington Fine Arts Club in 1871.

By J. M. W. **Turner**, R.A., 1796 (1775-1851).

Lent by Mr. R. W. Lloyd.

39*a* SECOND ROYAL EXCHANGE FROM THE WEST.

Watercolour. 6¾ by 9½ in.

On the building at west end are the words: "Royal Exchange Insurance for lives." The tower is surmounted by Gresham's crest, the grasshopper. Signed and dated.

By G. **Shepherd**, 1810. *Lent by Sir E. Coates.*

39*b* SECOND ROYAL EXCHANGE FROM THE SOUTH-EAST.

St. Paul's Cathedral appears in the distance. Signed and dated.

By G. **Shepherd**, 1812. *Lent by Sir E. Coates.*

39*c* SECOND ROYAL EXCHANGE FROM THE SOUTH-EAST.

Etching and aquatint, touched with sepia. 5 by 7½ in.

Same size as last from same point of view and similar in design, but tower as rebuilt, from design by G. Smith, surveyor to the Mercers' Company, between 1819 and 1824, when a sum of over £34,000 was spent on the fabric.

By G. **Shepherd**. *Lent by Sir E. Coates.*

40*a* CHURCH OF ST. GILES, CRIPPLEGATE, FROM SOUTH-WEST.

Watercolour. 8 by 9½ in.

A church of Norman foundation, but rebuilt in the fourteenth century, and again to a great extent after a fire in 1545. Upper part of tower dates from 1683-4.

Signed and dated.

By G. **Shepherd**, 1815. *Lent by Sir E. Coates.*

40*b* CHURCH OF ST. GILES, CRIPPLEGATE, FROM FORE STREET.

Pencil. 7¾ by 6 in.

The building here shown against the church, in foreground, was called the Quest-house. It was destroyed about eighteen years ago.

This drawing is signed by Thomas Hosmer Shepherd, who between about 1820 and 1859 did hundreds of views of old London, but, unlike others of his surname, never exhibited at the Royal Academy, and is not noticed by Redgrave.

By T. H. Shepherd. *Lent by Sir E. Coates.*

Plate XIX. 41 HALL OF BROTHERHOOD OF HOLY TRINITY, ALDERSGATE.

Pencil. 16 by 13 in.

This hall, described on the drawing as a chapel, was on the west side of Aldersgate Street, a little beyond the church of St. Botolph, and was destroyed about 1790. Here was latterly the Aldersgate Coffee-house; the site is marked by Trinity Court.

The brotherhood was suppressed by Edward VI. It had been founded in 1377 as a fraternity of St. Fabian and St. Sebastian. The interior here shown has an open timber roof of the late fourteenth or early fifteenth century, and a Renaissance fireplace. In the large window is stained glass.

William Capon, who made this and many other topographical drawings, was a scene-painter and architect; his antiquarian knowledge was considerable. He was a conceited man, Sheridan called him "Pompous Billy."

By W. Capon, 1790 (1757-1827). *Lent by Sir E. Coates.*

42*a* ST. JAMES'S PARK AND BUCKINGHAM HOUSE.

Watercolour. 16¼ by 9¼ in.

From the end of the ornamental water looking towards Buckingham House; on the left are important buildings facing the park. Many figures, boy in foreground flying a kite. The canal was formed soon after the Restoration, Pepys on 16 September 1660, mentions seeing the work in progress.

Carefully drawn with a pen and tinted, after the manner of the artist, who usually engraved his views on copper.

By J. Maurer, 1741. *Lent by H.M. the King.*

42*b* ST. JAMES'S PALACE AND THE MALL.

Watercolour. 16¾ by 8¾ in.

In the distance is the steeple of St. Martin's-in-the-Fields. Deer can be seen in the open ground to right.

By J. Maurer, 1741. *Lent by H.M. the King.*

43 ST. MARY-LE-BONE CHURCH.

Watercolour. 6½ by 4 in.

The new church built in 1813-4. A rural scene, in the foreground are trees and a pond.

By J. Varley (1778-1842). *Lent by Mr. J. P. Heseltine.*

44 SALE OF BOOKS BY AUCTION AT SOTHEBY'S.

Watercolour. 9¼ by 5¾ in.

Drawn with a pen and tinted after Rowlandson's usual manner.

We are fortunate in exhibiting caricatures of auction sales by two historic firms, both still flourishing. Sotheby's began in 1744 with Mr. Samuel Baker, who at first held sales in taverns and other convenient places. In 1754 he established himself at York Street, Covent Garden, and in 1767 formed a partnership with Mr. J. Leigh. In 1778 the firm became Leigh and Sotheby. We need only add that in 1804 the business was moved to 145 Strand, and in 1818 to 3 Waterloo Bridge, re-named 13 Wellington Street, which was given up two years ago for more commodious quarters in New Bond Street.

By T. Rowlandson (1756-1827).

Lent by Messrs. Sotheby, Wilkinson, and Hodge.

45 SITE OF EUSTON SQUARE, 1809. Plate XX.

Watercolour. 9¾ by 8½ in.

Signed "T. Rowlandson." Written in pencil, but hidden, are the words: "Richard Trevithick's Railroad, Euston Square 1809."

In fact, the Square dates only from 1825; as late as 1820 its site was a large nursery garden, and a group of farm buildings occupied ground on which the London and North Western Railway now stands. Trevithic, "father of the locomotive engine," the main facts of whose remarkable career are recorded in "Dict. Nat. Biog.," must have hired the ground in order to test and exhibit his invention.

In the distance is Primrose Hill, with Hampstead beyond. Attractive design and colour give charm to a subject not easy of treatment.

Rowlandson, trained in Paris and at the Academy schools, was an accomplished artist, capable of something much more refined than his clever caricatures, which most people know by coarse reproductions of them.

By T. Rowlandson, 1809 (1756-1827).

Lent by Mr. H. C. Levis.

46 SALE OF PICTURES BY AUCTION AT CHRISTIE'S.

Watercolour. 11¼ by 8¼ in.

The firm owes its origin to a notable man, James Christie, who issued his first catalogue in 1766. A portrait of him, painted by his friend Gainsborough, originally a good advertisement of the skill of the artist, was long hanging in the "great auction rooms" on the south side of Pall Mall, where Christie took up his quarters, next to Schomberg House. It was afterwards at the present address, No. 8 King Street, St. James's, to which the firm moved in 1824. They now only have an engraving of it. Rowlandson drew another caricature of an auction sale at Christie's.

By T. Rowlandson (1756-1827).

Lent by Messrs. Christie, Manson, and Woods.

Plate XXI. 47 OLD CHEESE-CAKE HOUSE, HYDE PARK, 1797.

Watercolour. 21½ by 12 in.

The building, close to the Serpentine, is thus mentioned in Howard's "English Monsieur" (1674): "Nay, 'tis no London female; she's a thing that never saw a cheesecake, a tart, or a syllabub at the Lodge in Hyde Park." Swift writes to Stella that after his duel with Lord Mohun the Duke of Hamilton was helped towards the "Cake-house," but died on the grass before he could reach it. Later it was sometimes called the Mince-pie House. Demolished 1835-36. There is an engraving of it in the "Gentleman's Magazine" for May 1801.

Date 1797. *Lent by H.M. the King.*

48*a* BUCKINGHAM HOUSE.

Wash drawing in Indian ink. 10¾ by 5¾ in.

Buckingham House in St. James's Park was designed by Captain William Winde, said to have been a pupil of Gerbier, and to have been born at Bergen-op-Zoom, being finished for John Sheffield, Duke of Buckingham, in 1705. There is an account of it with elevation in Sir Reginald Blomfield's book on English renaissance architecture. It was bought by George III, settled on Queen Charlotte, and here Dr. Johnson had his famous interview with the King. The original building was altered and added to from 1825 onwards until it quite disappeared, Buckingham Palace covering the site.

Winde was of Norfolk family, well connected. See references to him in "Notes and Queries," and his pedigree by Mr. J. Challenor Smith in Surrey Arch. Coll., vol. x.

By J. Maurer, 1746. *Lent by H.M. the King.*

48*b* THE HORSE GUARDS PARADE.

Wash drawing in Indian ink. 10¾ by 5¾ in.

On spectator's left is the Admiralty (on the site of Wallingford House), surmounted by a semaphore telegraph. To the left of the Banqueting House is the Guard House, not that designed by Kent and finished by Vardy, but a previous building. Through the gateway beneath, a long procession has issued, the royal carriage with eight horses being in the foreground. Among other buildings shown are the Holbein Gate-house and the Treasury.

By J. Maurer, about 1750. *Lent by H.M. the King.*

PLATE XXII. 49 FISHMONGERS' HALL FROM THE RIVER.

Watercolour. 12 by 8¼ in.

The Fishmongers stand fourth on the list of the City Companies. This was their hall built after the Great Fire by Edward Jerman. It is said to have been the scene of Plate VIII of Hogarth's "Industry and Idleness," and was destroyed at the time of the rebuilding of London Bridge, which now covers its site. The present hall, near the north-west angle of the bridge, is a short distance farther up the river. The original hall had been the residence of Lord Fanhope.

Date about 1810. *Lent by Sir E. Coates.*

50 LANDING AT THE "CROWN AND SCEPTRE" TAVERN, GREENWICH.

Watercolour. 11¾ by 8¼ in.

Part of Greenwich Hospital in mid-distance. The "Crown and Sceptre" was one of the old riverside taverns which ministered to the taste of Londoners for whitebait.

By T. ROWLANDSON (1756-1827). *Lent by Mr. E. H. Coles.*

51 THE BANK LOTTERY.

Watercolour. 23¾ by 16½ in.

A lottery in the Rotunda of the Bank of England.

Between 1709 and 1824 the Government raised large sums from lotteries authorized by Act of Parliament.

By T. ROWLANDSON (1756-1827). *Lent by Sir E. Coates.*

52 BARTHOLOMEW FAIR.

Watercolour. 13 by 8¾ in.

In Smithfield, entrance of St. Bartholomew's Hospital on the left. The fair is in progress: there are booths, swings, etc., and many figures. St. Sepulchre's Church-tower in the distance.

In the same frame is an etching of the subject by Rowlandson, to which colour has been crudely added.

By T. ROWLANDSON, 1807 (1756-1827). *Lent by Sir E. Coates.*

53 SAVOY RUINS.

Wash drawing in sepia. 12¼ by 8¼ in.

The Savoy near the Strand was a house or palace built in 1245 by Peter, Earl of Savoy and Richmond, uncle of Eleanor, wife to Henry III. John, King of France, was imprisoned there after the battle of Poictiers. When in the hands of John of Gaunt it was burnt by Wat Tyler and his followers. After this it appears to have been neglected, till in 1505 Henry VII endowed it as a Hospital of St. John Baptist for the relief of poor people. Suppressed in 1553, and re-endowed by Queen Mary Tudor, seventeenth century plans show an important river frontage. It was maintained as a hospital until 1702, but Strype in 1720 describes it as being partly a prison; in another portion was "the King's printing press for proclamations," etc. After gradual decay the last remains of the building were destroyed in the earlier years of the nineteenth century.

The arches in mid-distance most likely belong to Blackfriars Bridge. Waterloo Bridge, first called Strand Bridge, was begun in 1811.

We may call to mind that the gifted artist who drew this, and died at the age of twenty-seven, was born in the same year as W. M. Turner, whose well-known saying, "if Tom Girtin had lived I should have starved," is a fine tribute to his genius.

By T. Girtin (1775-1802). *Lent by Mr. T. Girtin.*

54 DRURY LANE THEATRE.

Watercolour. 9 by 5¾ in.

The first theatre on this site was opened by the King's Company in 1663, and was burnt down in 1672. The next, designed by Sir Christopher Wren, was opened in 1674 and was new-faced by the brothers Adam. A third theatre, designed by H. Holland, was opened in 1794 and burnt down in 1809. James and Horace Smith's "Rejected Addresses" were burlesque prologues for the fourth theatre, designed by Benjamin Dean Wyatt, which is here portrayed. It was opened 10 October 1812, with a prologue by Lord Byron, whose style the Smiths had parodied. The portico in Brydges Street, now Catherine Street, was added when Elliston was lessee, and the colonnade, Little Russell Street, in 1831.

This is the original of an engraving in Wilkinson's "Londina Illustrata." Whichelo, who painted it, devoted himself to topographical and afterwards marine subjects. He exhibited at the Royal Academy and was for many years member of the Old Watercolour Society. He died in 1865.

By J. M. Whichelo, *c.* 1813. *Lent by H.M. the King.*

55 THAMES BELOW BRIDGE, LOOKING TOWARDS ST. PAUL'S.

Watercolour. 21 by 13 in.

A reach of the river with shipping, and old buildings to left, which, from their position and that of St. Paul's in the distance, must be on the Surrey shore, near Rotherhithe.

By John Thomas, elder son of Domenic Serres, R.A., native of Gascony. He was a successful painter of landscape and marine views, but was ruined by the depravity and extravagance of his wife, born Olive Wilmot, who called herself Princess of Cumberland. He died within the rules of the King's Bench Prison.

By J. T. Serres (1759-1825). *Lent by Mr. H. Oppenheimer.*

56 FIFE HOUSE FROM THE THAMES.

Watercolour. 8¼ by 9½ in.

Fife House, Whitehall Yard, built for James Duff, second Earl of Fife in 1772, was let by his executors to the Earl of Liverpool, who died there in 1828, when Prime Minister. It was next to the late United Service Institution originally Vanbrugh's "Goose-pie," and was pulled down in 1869.

By G. Shepherd, 1805. *Lent by Mr. E. H. Coles.*

57 MELBOURNE HOUSE, NOW THE ALBANY, PICCADILLY.

Wash drawing in Indian ink. 8½ by 6 in.

Designed by Sir William Chambers, and sold in 1771 by the first Lord Holland to the first Viscount Melbourne, who exchanged it with Frederick, Duke of York and *Albany* for Melbourne (latterly called Dover) House, Whitehall. It was afterwards converted into chambers, the garden behind being built over with additional sets of rooms.

Frederick Nash, who drew this, was son of a builder in Lambeth, and studied under Malton the younger, being also employed as a draughtsman by Sir R. Smirke. He began exhibiting at the Academy in 1800, became a member of the Old Watercolour Society, and architectural draughtsman to the Society of Antiquaries.

By F. Nash (1782-1856). *Lent by H.M. the King.*

58 RIVER VIEW FROM BELOW YORK WATER-GATE.

Watercolour. 9½ by 6 in.

The artist who painted this was son of George Barret, R.A., and in 1804 was a foundation member of the Old Watercolour Society. He excelled in classical landscapes, and published a book on the "Theory and Practice of Watercolour Painting."

By G. Barret the Younger (1767-1842).

Lent by Mr. H. C. Levis.

59 ST. DUNSTAN'S-IN-THE-WEST, FLEET STREET. Plate XXIII.

Watercolour on etched outline. 18¾ by 13 in.

The old Church, of early foundation, had been damaged in the Great Fire, and was repeatedly altered and patched. It stood more forward in the street than the present building. When the church was taken down, about 1830, the projecting clock, with its figures which struck the hours and quarters, was bought by the then Marquess of Hertford, and moved to his villa in the Regent's Park (hence called St. Dunstan's), long occupied by the first Lord Aldenham, where it still remains. The statue of Queen Elizabeth at the east end of the church came from Ludgate, taken down in 1760, and is now over the entrance of the present church vestry. On the edge of the pavement is a porters' rest. Temple Bar in mid-distance.

By T. Malton the Elder (1726-1801).

Lent by Lord Aldenham.

60 MIDDLE TEMPLE HALL FROM SOUTH-EAST.

Watercolour. 9¾ by 6¾ in.

Built in 1572. Shakespeare's "Twelfth Night" is mentioned by a student named Manningham as having been performed here on 2 February 1601-2. The outside was dressed with stone in 1757.

To spectator's left the Temple Fountain is shown, approached by steps. *Lent by Sir E. Coates.*

Plate XXIV. 61 WESTMINSTER ABBEY FROM DEAN'S YARD.

18¼ by 12¾ in.

A general view of the Abbey from the south-west, Westminster schoolboys and masters in foreground. There is an engraving of this subject.

By T. Malton the Elder (1726-1801).

Lent by the City of Birmingham Art Gallery.

62 BEAUCHAMP TOWER—TOWER OF LONDON.

Watercolour. 6 by 6¾ in.

Under the mount are the words in pencil "Beauchamp Tower," and this is probably correct. The building, however, has been much altered since 1798.

Charles Tomkins, painter and aquatint engraver, son of W. Tomkins, A.R.A., did a number of topographical views of London. In 1796 he published a "Tour in the Isle of Wight," with eighty engravings, and in 1805 "Views of Reading Abbey."

By C. Tomkins, 1798 (1757-1810). *Lent by Mr. E. H. Coles.*

Plate XXV. 63 WAPPING.

21¼ by 16¾ in.

Important houses on river front. Boat building in progress.

By T. Girtin (1773-1802).

Lent by the Leicester Art Gallery.

Plate XXVI. 64 EAST INDIA HOUSE FROM THE WEST.

Watercolour. 38 by 28 in.

In "Relics of the Hon. East India Company," illustrations by W. Griggs, letterpress by Sir George Birdwood and W. Foster, a plate from this watercolour is described as follows: "The House occupied by the East India Company in Leadenhall Street, as refaced in 1726. From a coloured drawing by T. Malton, March 1800."

The East India House, on the south side of Leadenhall Street, is shown on spectator's right; crowds on the pavement, among them Indians; a coach in the roadway. Opposite are old buildings which escaped the Great Fire.

As already implied by the titles, there were two Thomas Maltons, father and son, and it is sometimes difficult to distinguish their work. The father (1726-1801) exhibited London views at the Royal Academy in 1772 and 1774. He taught perspective. His watercolours, as a rule, were what were known as "tinted drawings," begun in Indian ink. The son (1748-1804) received a premium at the Royal Society of Arts in 1774, and a gold medal at the Royal Academy in 1782. In 1792 he published "A Picturesque Tour through the Cities of London and Westminster containing a hundred aquatints." He also exhibited London views at the Royal Academy.

By T. MALTON the Younger (1748-1804).

Lent by the Secretary of State for India.

65 THE GENERAL COURT-ROOM, EAST INDIA HOUSE.

Watercolour. 7¾ by 5¾ in.

Lent by the Secretary of State for India.

66 THE DIRECTORS' COURT-ROOM, EAST INDIA HOUSE.

Watercolour. 8¾ by 6 in.

Shows the two high chairs here exhibited.

Lent by the Secretary of State for India.

67 SADLER'S WELLS.

PLATE XXVII.

Oil picture. 15 by 10¾ in.

Sadler's Wells, between the New River Head and St. John Street Road, Islington, was so called from a spring of mineral water discovered there by a man named Sadler, who in 1683 opened a music-room connected with it. In course of time rope dancing, tumbling, pantomime, and other entertainments took place there. About 1790 it became a theatre, being still among fields. The New

River flowed by, and water was introduced from it to a large tank beneath the floor of the stage—used for naval spectacles, etc.

Here in 1832 T. P. Cooke made his first appearance as William in "Black-Eyed Susan." The theatre fell into disrepute, but was revived by Phelps who, 1844-62, made it "the home of the legitimate drama." Closed for some years, it was rebuilt in 1879, and for a short time was under the management of Mrs. Bateman. This picture agrees with the view of the old house in Wilkinson's "Londina Illustrata."

By R. C. ANDREWS, 1792. *Lent by the Hon. Lady Lyttelton.*

PLATE XXVIII. **68** GREEN PARK, 1760.

Oil picture. 50 by 31 in.

In the foreground is a man seated on a rail, with what looks like a plan or drawing in his left hand. He turns to the spectator and, with his right, points in the direction of Spencer House, the park front of which still remains unaltered. This figure, in all likelihood, represents John Vardy, the architect who designed it. The pond is wrongly named Rosamond's Pond on the frame. It is mentioned in the Calendar of Treasury Papers, 9 June 1725, as a "canal or basin lately made over against Devonshire House," and was soon afterwards converted into a reservoir of Chelsea Waterworks. A walk by it, planted with trees, was called the Queen's Walk. This reservoir was enlarged in 1729, and filled up in 1856. The Green Park Rosamond's Pond was in the old bed of the Tyburn, much farther west. A more famous Rosamond's Pond, in St. James's Park, disappeared 1770. All three are marked on Rocque's map of 1746. The figures scattered about the foreground and reflected in the water show very well the costume of the period. In the distance is Buckingham House (see No. 48).

By W. HOGARTH, 1760 (1697-1764). *Lent by the Earl Spencer.*

69 NORTHUMBERLAND HOUSE, KING CHARLES'S STATUE, AND THE GOLDEN CROSS, CHARING CROSS.

Oil picture. 16 by 9 in.

This historic mansion was built *c.* 1605 for Henry Howard, Earl of Northampton, and left by him to his nephew, Thomas Howard, Earl of Suffolk. It came to the Percys through the marriage, in 1642, of the daughter of the second Earl of Suffolk with the tenth Earl of Northumberland. The house was sold under the compulsory clause of an Act of Parliament in 1873, and Northumberland Avenue covers the site. The lion on the front is of lead, and is now at Syon House, Isleworth. The statue of Charles I was the work of Hubert Le Sœur, and the pedestal, according to Horace Walpole, was by Grinling Gibbons, but it is now generally assigned to Joshua Marshall, master mason. On the left appears the famous old Golden Cross coaching inn, its sign overhanging the roadway. It was rebuilt in 1832. An engraving of this design, issued in 1753, has on it "Canaletti pinx^{t} et delin^{t}.—T Bowles sculp^{t}." It was republished by Laurie and Whittle in 1794.

By Canaletto, 1697-1768. *Lent by the Marquess of Sligo.*

70 FOUNDLING HOSPITAL.

Oil picture. A circle, 21 in. in diameter.

William Hogarth was most active in helping the Foundling Hospital during its early period. In the charter of incorporation he appears as a "Governor and Guardian." Immediately afterwards, in 1740, he gave one of his masterpieces, the portrait of Captain Coram, founder, and within a few years the "March to Finchley," and other pictures. In 1746 various painters were induced through his influence to present examples of their work; among them were F. Hayman, S. Scott, R. Wilson, and T. Gainsborough, and all were elected Governors excepting the last-named, then a mere lad, who, after some years' work in London, had lately returned to Norfolk. As time went on further help of this kind was forthcoming, crowds flocked to see the paintings, and the success of such informal exhibitions prepared the way for the foundation of the Royal Academy.

The building here shown was designed by Theodore Jacobsen, who came of a family long connected with the Steelyard, and whose portrait was painted by Hudson.

The site of the Hospital had been part of Lamb's Conduit Fields. Over the wall, to spectator's left, is the burial ground of the parish of St. George the Martyr, now a public garden.

By R. Wilson, R.A., 1746 (1714-1782).

Lent by the Foundling Hospital.

PLATE XXIX. 71 ST. GEORGE'S HOSPITAL.

Oil picture. A circle, 21 in. in diameter.

The second picture by Wilson represents St. George's Hospital from the Green Park. Until 1733 the central part had been the suburban residence of the second Viscount Lanesborough, created an earl in 1756. It was rebuilt in 1828-29, and since then has been more than once enlarged.

By R. Wilson, R.A., 1746 (1714-1782).

Lent by the Foundling Hospital.

PLATE XXX. 72 THE CHARTERHOUSE.

Oil picture. A circle, 21 in. in diameter.

An interesting example of Gainsborough's early work. It is astonishing that when he presented it (in the year of his marriage) he was only nineteen, but the authorities of the Foundling Hospital have no doubt that it was given by him in 1746. The scene depicted at the Charterhouse is the "Terrace," a paved walk resting on the arcade built with it by the Duke of Norfolk, 1565-1571, as a double ambulatory to his tennis court. The terrace overlooks (to spectator's left) the site of the great cloister of the ancient monastery, afterwards the Duke's garden, then the "Upper Green" or match-ground of the school, and now the Merchant Taylors' playground. The tower with light shining on it is the chapel tower.

By T. Gainsborough, R.A., 1746 (1727-1788).

Lent by the Foundling Hospital.

PLATE XXXI. 73 ALDGATE SCHOOL AND WATCH-HOUSE AND TOWER OF CHURCH.

Pen and wash drawing. 10 by 9½ in.

The church of St. Botolph, Aldgate, was rebuilt in 1744, from the designs of George Dance the elder. In 1710 Sir John Cass, alderman, had presented this school near the church with shops and a vault beneath, for the benefit of the ward, and he afterwards left property for educational purposes, which has become of great value. About 1750 a lead statue of him, modelled by Roubiliac, was placed in front of the building. In 1762 the school was moved into a house in Church Row, the original building being used for other purposes, but this statue and statuettes of a schoolboy and a schoolgirl remained in their niches as here shown. The building was not destroyed until many years afterwards. Here one sees that in 1815 part of it was a watch-house. Most of the site has been absorbed by a widening of Houndsditch. The statue of Sir John is now in the modern building known as the Cass Foundation, Jewry Street. The drawing was done for Wilkinson's "Londina Illustrata," but does not appear in that publication.

By R. B. SCHNEBBELIE (died about 1849).

Lent by Sir E. Coates.

74 INTERIOR OF REGENCY THEATRE.

Watercolour. 8¾ by 6¾ in.

The Regency Theatre, Tottenham Street, Tottenham Court Road, was built on the site of a concert room. After being renamed several times and passing through various hands, it was remodelled and became the Prince of Wales's theatre under the Bancrofts. They moved to the Haymarket in 1880. The Prince of Wales's theatre, after remaining vacant for years, was occupied by the Salvation Army, and on the site is now the Scala theatre.

By R. B. SCHNEBBELIE, 1816 (died about 1849).

Lent by H.M. the King.

75 THE MANSION HOUSE.

Watercolour. 6 by 8 in.

The residence of the Lord Mayor during his term of office. Built on the site of Stocks Market, from the designs of George Dance the elder, who was City Surveyor. The first stone was laid in 1739, but it was not finished until 1753. The top story here depicted, and once familiarly known to cockneys as "the Mare's Nest," was taken down in 1842.

By F. NASH, 1802 (1782-1856). *Lent by Sir E. Coates.*

76 RIVER SCENE AT GREENWICH.

Oil picture. 23¼ by 19½ in.

Looking up the river, Greenwich Hospital on the left. Boats and shipping. In the preface, p. 10, Samuel Scott has already been referred to.

By S. SCOTT (about 1710-1772).

Lent by Mr. C. H. St. John Hornby.

PLATE XXXII.

77 EAST INDIA HOUSE FROM THE EAST.

Watercolour. 37 by 25½ in.

Shows the façade of the East India House as rebuilt according to the design of Richard Jupp, architect of the Company, and afterwards carried out by his successor, H. Holland, when the house was extended east to Lime Street. The pediment of the Ionic portico was filled with sculpture by John Bacon, R.A. The ornate building, of which we have a separate view (No. 17), is next to the East India House, on the west. Beyond are the spire of St. Peter's, Cornhill, and the tower of St. Michael's.

By T. MALTON the Younger (1748-1804).

Lent by the Secretary of State for India.

PLATE XXXIII.

78 A WATER PAGEANT ON THE THAMES.

Oil picture. 43½ by 23½ in.

This doubtless represents a procession of the Lord Mayor elect from Three Crane Stairs to Westminster, which until the adoption of the new style in 1752 took place on 29 October (the day after the feast of SS. Simon and Jude) and was the precursor of the present Lord Mayor's Show. A gay scene and evidently a noisy one, the river crowded with state barges belonging to the Corporation and the City Companies, adorned with flags, streamers, pendants, etc., and there is much loud music. To spectator's left is old Somerset House, every point of vantage occupied by spectators watching the show. Behind is the steeple of St. Mary-le-Strand. St. Paul's Cathedral is conspicuous, and many church towers and spires appear, also the Monument, part of old London Bridge before the removal of houses, and in the distance the Tower of London.

School of S. SCOTT. *Lent by the Earl Brownlow.*

79 OLD BLACKFRIARS BRIDGE.

Oil picture. 20½ by 15¼ in.

This painting is wrongly called on the frame "Southwark Bridge," the first stone of which was not laid until 1815. It represents the first Blackfriars Bridge, originally Pitt Bridge, designed by R. Mylne and built between 1760 and 1769. The Temple Gardens are shown to the left and St. Paul's beyond them.

R. Burford is chiefly known as the painter and proprietor of panoramas in Leicester Square and in the Strand. He also exhibited at the Royal Academy from 1812 to 1818. The date on the frames of this and the companion picture (No. 80) is 1808, which seems too early for such mature work, as he was born in 1792 and would therefore have been only sixteen at the time.

By R. BURFORD (1792-1861). *Lent by Mr. Colin Agnew.*

80 OLD LONDON BRIDGE.

Oil picture. 20¼ by 16 in.

The picture shows the old bridge after it had been altered by the removal of the houses, several arches at the end are blocked by waterworks.

The Monument is noteworthy, as are the steeples of the churches of St. Magnus, St. Margaret Pattens, and St. Dunstan-in-the-East, all designed by Sir Christopher Wren.

By R. BURFORD (1792-1861). *Lent by Mr. Colin Agnew.*

81 WESTMINSTER BRIDGE AND WESTMINSTER ABBEY FROM THE RIVER. PLATE XXXIV.

Oil picture. 35½ by 18 in.

From mid-stream, below bridge. Among prominent buildings, besides the Bridge and the Abbey, are the Banqueting House Whitehall, the tower of St. Margaret's Church, and Westminster Hall. In distance to left is Lambeth Palace.

By S. SCOTT (about 1710-1772). *Lent by the Marquess of Sligo.*

PLATE XXXV. 82 SIR RICHARD STEELE'S COTTAGE, HAMPSTEAD.

Oil picture. 10¾ by 7½ in.

In 1832 Constable exhibited this very small picture at the Royal Academy under the title given above. It is numbered 147 in the catalogue.

The view was painted from what is now called Haverstock Hill, looking towards London, St. Paul's Cathedral in the distance. There is a mezzotint of it by David Lucas. To the small house on the right Steele retired during the summer of 1712. In a letter to Pope dated 1 June of that year he says: "I am at a solitude, an house between Hampstead and London wherein Sir Charles Sedley died." Isaac Reed, editor of Shakespeare, in his edition of Baker's "Biographia Dramatica," says: "part of the building remains." In 1855-56 it was a dairy, faced by the "Load of Hay" public-house, here shown with Georgian buildings next to it. In one of these, then a dame's school, George Grossmith, second of that name, was a pupil. Afterwards Steele's cottage was divided into two tenements. According to F. Baines ("History of Hampstead," 1890), they were pulled down in 1867. Steele's Road covers the site.

By J. CONSTABLE, R.A., 1832 (1776-1837).

Lent by Mr. R. K. Hodgson.

83 VIEW LOOKING DOWN THE RIVER FROM ABOVE ADELPHI TERRACE.

Oil picture. 17½ by 6½ in.

Shows Adelphi Terrace and low buildings along the foreshore, then unchanged. In the distance is old London Bridge.

The painter, David Turner, exhibited occasionally at the Free Society and the Royal Academy, beginning in 1782; his pictures were small, their subjects for the most part being from London and the Thames. It is said that his name does not appear after 1801, but a view by him, lately sold at Christie's, was catalogued as representing Lord Nelson's funeral procession on the river.

By D. TURNER. *Lent by Mr. F. A. White.*

84 ADELPHI TERRACE AND YORK WATER-GATE.

Oil picture. 9 by 5¾ in.

The same subject as the left-hand portion of No. 83, excepting that it includes York Water-gate. Adelphi Terrace was never faced with red brick; the painter is trying to improve on Adam's design.

By D. TURNER. *Lent by the Fishmongers' Company.*

85 WESTMINSTER BRIDGE AND ABBEY.

Oil picture. 11½ by 7½ in.

Taken from a wharf or shed on the Surrey bank.

By D. TURNER. *Lent by Mr. A. Murray Smith.*

86 VIEW DOWN THE RIVER FROM THE GARDEN OF OLD SOMERSET HOUSE.

Oil picture. 36 by 18 in.

In foreground to left is part of the garden of old Somerset House, with the stairs or landing-stage. St. Paul's Cathedral and many church steeples are shown, also old London Bridge, houses still on it. In Southwark are St. Olave's Church, Tooley Street, St. Saviour's, now Southwark Cathedral, and on the extreme right an octagonal building which looks extremely like a Bankside theatre, although, according to existing evidence, they had all disappeared long before the date of this picture. The last apparently was the Hope, not known to have survived after the year 1682, when there was an advertisement in the "Loyal Protestant," with reference to "the Hope on the Bankside, being His Majesty's Bear Garden."

By S. SCOTT (about 1710-1772).

Lent by the Marquess of Sligo.

87 THE PARADE AND WHITEHALL FROM ST. JAMES'S PARK. PLATE XXXVI.

Oil picture. 28 by 16¼ in.

On what is called the Horse Guards Parade, cavalry and infantry are being exercised. To left is the Admiralty, built 1724-26, T. Ripley architect; it is surmounted by a semaphore telegraph and has a walled garden. Near centre is the Guard-house with clock turret, an earlier building than the Horse Guards designed by Kent and finished by Vardy 1753. In background the Banqueting House and Holbein Gate. To right Kent's Treasury (1733-34), and touching frame a building which has been the official home of the Chief Lord of the Treasury since 1735. It is only part of the present No. 10 Downing Street, which has been altered and added to by Soane and others. See note on No. 96.

By S. Scott (about 1710-1772).

Lent by the Marquess of Sligo.

Plate XXXVII.

88 WHITEHALL FROM THE NORTH.

Oil picture. 28 by 16¼ in.

Chief building to left is the Banqueting House, designed by Inigo Jones and erected 1619-22, afterwards a royal chapel, now added to (with loss of symmetry) and used by the United Service Institution. The first English example of pure Palladian design, and still containing Rubens's painted ceiling. Beyond it is wall of Privy Garden. Crossing road is the Holbein, or Whitehall, Gate just mentioned, of which there is an interesting engraving by Vertue in "Vetusta Monumenta," 1725. On each side were four glazed terracotta medallions of fine Italian workmanship. It stood originally "thwart the high streete" from Charing Cross to Westminster, and was demolished to make room for Parliament Street in 1759. The material was moved to Windsor, the then Duke of Cumberland, ranger of the park and forest there, intending to re-erect it. A gleam of light shows entrance to the Horse Guards. House to right with pediment must be the present Paymaster General's Office.

By S. Scott (about 1710-1772).

Lent by the Marquess of Sligo.

89 WHITEHALL FROM ST. JAMES'S PARK.

Oil picture. 47½ by 29½ in.

Portion of view shown in No. 87, but dating from near the end of Charles II's reign. It will presently be pointed out that No. 96 is a still earlier picture of almost the same subject, so to avoid repetition this has not been reproduced. Here the Banqueting Hall is prominent; other important buildings are as follows: To extreme left in background a louvred structure is the Great Hall, Whitehall, more clearly visible in Wijck's view from the river, No. 91. Facing park we see the old Guard House as in No. 87. The upper portions of Holbein Gate-house and of a battlemented structure are also visible; for description of the latter and of the great staircase see note on No. 96. A large brick building some distance to right preceded Kent's Treasury, both occupying the site of Henry VIII's Cockpit, which still remained when No. 96 was painted. Little is known about the brick building; it appears in views by Kip, 1710 and 1720, and in an illustration for J. T. Smith's "Antiquities of Westminster," from a picture resembling this. There are also slight sketches of it in vol. ii of Lond. Top. Society's Records, illustrating a paper by the late Mr. Walter B. Spiers, Soane Curator, who made a special study of Whitehall. In foreground of our view, among bewigged and gaily-apparelled figures, a black woman and a black page are prominent. *Lent by Mary, Countess of Ilchester.*

90 OLD LONDON BRIDGE IN THE SEVENTEENTH CENTURY FROM SOUTHWARK.

Oil picture. 41 by 27½ in.

View of old London Bridge, of City of London, and part of Southwark, before the Great Fire. In foreground, beginning on west or left side, the following playhouses are shown in their order: the Swan, destroyed about 1633, the Hope or Bear Garden, and the second Globe. The turreted building below the Swan was the old Manor House of Paris Garden. In the reign of Charles I it got a bad reputation, and was called Holland's Leaguer from a woman who occupied it. The next important building is the hall of the Bishop of Winchester's house. Then St. Saviour's, originally church of Priory of St. Mary Overy, and now Southwark Cathedral. Passing bridge, on right, is the church of St. Olave, Tooley Street, replaced by present structure (lately closed) in 1737-39. On Middlesex side, old St. Paul's has lost its spire, fatally injured by lightning in 1561.

There is no space to describe bridge in detail. Before removal of houses under Act of Parliament 1756, it was most picturesque, but with its many arches, several blocked by mills and waterworks, it checked flow of water, hence freezing of Thames above bridge, frost fairs, and danger of passing through in boat, or "shooting the bridge." On central pier, projecting to east, was chapel of St. Thomas-à-Becket, with crypt beneath. In foreground is Southwark gatehouse (afterwards rebuilt), with heads of traitors above parapet, a display originally over building farther north, destroyed in 1577.

This picture is clearly not contemporary. It looks like eighteenth century work, founded on an earlier painting, or on such engraved views as Visscher's (1616) and the small one in Howell's "Londinopolis" (1657). *Lent by the Bank of England.*

PLATE XXXVIII. 91 WESTMINSTER FROM BELOW YORK WATER-GATE.

Oil picture. 60 by 31½ in.

Dates from soon after the Restoration. In the foreground to right is York Water-gate, in mid-distance is the Banqueting Hall. Next to that the louvred stone building is undoubtedly the great Hall, Whitehall, also visible in No. 89. It was about 100 feet long by 45 feet. Here several of Shakespeare's plays were acted before Queen Elizabeth; destroyed in fire of 1697, Horse Guards Avenue covers most of the site. Below Westminster Abbey, and projecting into river, is the public landing stage called Whitehall Stairs, with boats attached to it. The site of this is immediately east of the present Horse Guards Avenue. Beyond, but at first glance appearing to be part of same structure, are Privy Stairs, with covered passage. St. Margaret's Church, Westminster Hall, and St. Stephen's Chapel are grouped together. To extreme left is Lambeth Palace.

The artist, Thomas Wijck, Wyck, or Van Wyck, was born at Beverwyck about 1616. He studied with his father, and in Italy, and about the time of the Restoration came to England, where he was much employed. He painted several other views of London. Died at Haarlem, 1677.

By THOMAS WIJCK (about 1616-1677).

Lent by Mr. E. C. Grenfell.

92 WESTMINSTER FROM LAMBETH. PLATE XXXIX.

Oil picture. 35 by 20½ in.

Westminster Abbey, St. Margaret's church tower, Westminster Hall, and St. Stephen's Chapel are prominent, the last foreshortened. The old bridge is already finished. In foreground the painter has introduced part of a tower of Lambeth Palace, much too near the bridge, but improving composition. Nets with large meshes, doubtless salmon nets, are hanging on the rails.

By S. SCOTT (?) (about 1710-1772). *Lent by Mr. P. Norman.*

93 THE OLD STOCKS MARKET. PLATE XL.

Oil picture. 50 by 37½ in.

The Stocks Market was established in 1282, "where some time had stood a pair of stocks for punishment of offenders." It was for sale of meat and fish until the Great Fire, afterwards a market for fruit and vegetables. Of the equestrian statue here shown, Pennant in his "London" gives the following account: it was "erected in honour of Charles II by his most loyal subject Sir Robert Viner, lord mayor. Fortunately his lordship discovered one (made at Leghorn) of John Sobieski trampling on a Turk. The good Knight caused some alterations to be made, christened the Polish monarch by the name of Charles, and bestowed on the turbaned Turk that of Oliver Cromwell." Horace Walpole says the statue "came over unfinished, and a head was added by Latham." Stocks Market was removed in 1737 to clear ground for the present Mansion House. The statue lay neglected until 1779, and was then given to Mr. Robert Vyner, descendant of the Lord Mayor. He set it up in Gautby Park, Lincolnshire, and in 1883 it migrated to Newby Hall, Ripon, the home of the last Mr. Robert Vyner, who died in 1915.

The picture is pleasantly lighted by the gay costumes of those engaged in marketing. In background appear the tower and dome of church of St. Stephen, Walbrook, one of Wren's masterpieces. There is a well-known print of Stocks Market from similar point of view.

Josef van Aken, who painted this, was born at Antwerp, and passed much of his life in England. He was much employed by eminent landscape artists to paint the costumes of the figures in their pictures, in which he is said to have been very skilful. He died in London.

By Josef van Aken (1709-1749).

Lent by the Bank of England.

Plate XLI. 94 RIVER VIEW FROM GARDEN OF OLD SOMERSET HOUSE.

Oil picture. 35½ by 23½ in.

In foreground to left part of the garden with trees and figures. The stone gateway with landing-stage, known as Somerset Stairs, is prominent. Besides St. Paul's Cathedral and many church steeples, part of old London Bridge appears, houses still on it. This view should be compared with No. 86, as the subjects are much alike, though here there is a stronger effect. Like No. 69, this picture was ascribed to Scott, but after our plate had been printed, an engraving of it by F. Rooker, 1750, was found, with on it the words "Canaletti pinx^{t}"; the attribution is therefore here changed.

By Canaletto (1697-1768). *Lent by Mr. F. A. White.*

Plate XLII. 95 OLD WESTMINSTER BRIDGE.

Oil picture. 59 by 37 in.

This picture is specially interesting as a pendant to No. 91. It shows a similar view, but is painted from a point much higher up the river, and is more modern by eighty or ninety years. Observe the men fishing with nets, probably for salmon. As we have mentioned, when describing No. 4, Westminster Bridge was opened in 1750. It was the second stone bridge built over the Thames at London.

The present bridge dates from 1862.

By S. Scott (about 1710-1772). *Lent by Mr. E. C. Grenfell.*

Plate XLIII. 96 WHITEHALL FROM ST. JAMES'S PARK.

Oil picture. 60½ by 37 in.

This picture represents much the same subject as No. 89, though it takes in less ground to the north or left, but from variations in buildings is evidently some years earlier. The Banqueting House appears, and near it on right the Holbein Gate is partly visible. Figures are emerging from a great staircase which communicated with a passage over this gate. In an article by the late Sir Reginald Palgrave, K.C.B., we are told (on the authority of the Sydney papers) that Philip, 4th Earl of Pembroke, on the day of Charles I's execution, "out of his chamber" (in the Cockpit part of Whitehall) "looked upon the King as he went up those stairs from the Park to the gallery on the way to the place of his death." Hard by, to left of staircase, is a doorway to passage through the Tiltyard. To right of staircase is a long gallery dating from Henry VIII's time. Farther to right is a two-storied building which appears in Fisher's plan as part of the Duke of Albemarle's lodgings. Vertue's copy of this plan is dated 1680, but Mr. Spiers gave good reasons for believing that it was drawn before 1670.

The battlemented structure behind, with buttresses, mullioned windows, and turrets at the angles (mentioned in note on No. 89), was to north of passage from Whitehall to the Cockpit, now known as Treasury Passage. In the "Gentleman's Magazine" for 1816 it is described as part of the palace built by Cardinal Wolsey, and other writers have called it "Wolsey's Treasury." Contemporary evidence, however, is lacking to prove that any part of Wolsey's "York Place" stood west of the thoroughfare that led from Charing Cross, the land on the Park side having apparently been conveyed to Henry VIII by the Abbot of Westminster in 1532. The material of this important building was brick and stone. Its external character and the ground plan suggest a hall, but whatever its origin it was undoubtedly used as a tennis court by Henry VIII. Being perhaps of inconvenient shape for the later developments of the game, and Charles II having built himself a tennis court farther south, floors were inserted in 1664, and it became the Duke of Monmouth's lodging. What remained of it in the early nineteenth century was finally swept away to make room for Soane's Council Office as completed by Barry.

The next building in front is the Tudor Cockpit, with its octagonal roof still intact. For years it had not served its original purpose, but gave the name to a group of lodgings in which it was evidently included. The Earl of Pembroke, as we have pointed out, was living there at the time of the execution of Charles I, after which Oliver Cromwell took possession of these lodgings, and it was probably in the veritable Cockpit that music was performed during his protectorate. There also plays were acted both in the time of Charles I and after the Restoration. Just before that event the lodgings were assigned to George Monck, who became Duke of Albemarle, and in Fisher's plan it is marked as part of his lodgings. As mentioned in describing No. 89, between the dates of the two pictures this architectural relic was obliterated by a brick building, which in turn gave way to Kent's Treasury. Until about 1806, the word Cockpit was applied to a famous but elusive political centre included in the Treasury and more or less on the site of Henry VIII's building. Lord Welby thought that the style "Treasury Chambers Cockpit" was known much later. The passage from Whitehall to the Treasury is partly lighted on the north side by a large window with mullions and transom, and on the south there is a two-light window of similar date. Both are involved externally in Tudor brickwork. On the ground floor a Tudor doorway survives, and all these must have been in the casing of the original passage that led to the Cockpit. As mistakes are frequent on the subject we will add that "Cockpit Steps" leading from Birdcage Walk into Dartmouth Street have no historical connection with Whitehall. They adjoined a later Cockpit surmounted by a cupola, which is marked in a map belonging to Strype's Stow 1720, and was taken down in 1816. There was also a "Royal Cockpit" in Tufton Street, Westminster, described in the "London Magazine," November 1822, and in the "Every Night Book" as late as 1827, which was probably the last in London.

To right of the Tudor Cockpit is a house with tiled roof and dormer windows, apparently that portion of the Prime Minister's official residence adjoining the Treasury and facing the garden, for although much altered, the points of resemblance are strong. In vol. ii of the Lond. Top. Soc. "Record," Mr. Spiers attributed the design of this building to Wren on account of a ground plan doubtless representing it, signed by him with the addition of the letters "S^{r} G^{ll}" and date 1677; but the present writer is of opinion that it already existed at the time, and, being on Crown land, that Wren merely signed the plan as Surveyor General. In the "Record" a plan by

Sir John Soane is also given, showing his additions and alterations made in 1825. That part of No. 10 containing the entrance from the roadway does not belong to the original structure, although they are linked together by passages. It forms one block with No. 11, and from the style of the pair they cannot have been built much before the middle of the eighteenth century, when they appear in views by J. Maurer, partly occupying the site of the building with gable and low tower, shown in our picture to the extreme right. On this subject the late Mr. C. Eyre Pascoe in his volume entitled "No. 10 Downing Street" was misinformed.

In studying these old pictures it must always be borne in mind that artists attached small importance to rigid accuracy; while fairly correct as regards the main buildings they omitted and arranged with the object of making an agreeable pattern. The trees in Nos. 89 and 96 differ completely, and in the latter the head of the ornamental canal, formed soon after the Restoration, has been introduced out of its place, quite near to the Cockpit. By it are deer, and it is covered with waterfowl. On the bank is a copy in bronze of the Borghese statue of a gladiator, executed at Rome by Hubert Le Sœur, removed by Queen Anne to Hampton Court, and by George IV to Windsor. On the left King Charles II is taking a walk accompanied by various dogs and a crowd of courtiers. Near the buildings a detachment of soldiers in scarlet uniforms marches to the right. The colour carried at their head agrees with that mentioned by F. Sandwith, Lancaster Herald 1676-89, as the ensign of the Lieutenant-Colonel of the Coldstream Guards "from 1670 or thereabout to 1683." According to his description the ensign was of "blue taffeta with a plain white cross, surmounted by a cross of crimson or a cross of St. George." Unfortunately on the scale of our engraving neither the monarch nor this ensign are distinctly visible. There is an illustration of the scene in Pennant's "London" from No. 96 or a replica, and a larger one by S. Mazell. Examples of them are in the Crace Collection, British Museum.

Hendrik Danckerts, or Dankerts, the artist, was born at the Hague about 1630, studied in Italy, and after his return was invited to England by Charles II, who employed him to paint pictures of royal palaces and sea-ports. Walpole speaks of his working in connection with Hollar. James II had various landscapes by him, and Samuel Pepys, who calls him "the great landscape painter," mentions seeing him in 1668-69 and arranging for views of *Whitehall*, Hampton Court, Greenwich, and Windsor, to adorn his dining-room panels. Danckerts, who was a Roman Catholic, is said to have left England during the Popish Plot and to have died at Amsterdam soon afterwards. From what precedes we may be sure that the picture was painted between 1670 and about 1677, perhaps not much after the earlier date.

By Hendrick Danckerts (*c.* 1630-1678).

Lent by the Earl of Berkeley.

97*a* SEARLE'S BOAT-HOUSE, STANGATE, LAMBETH.

Watercolour. 14 by 9¾ in.

The famous boat builders, of Eton and Oxford, had an establishment on the Surrey side, much frequented by Westminster schoolboys before the formation of the Embankment and the removal of St. Thomas's Hospital from High Street, Southwark, to Stangate. It will be seen that the boat-house was just above Westminster Bridge; it was afterwards moved to a point higher up the river.

Lent by Sir E. Coates.

97*b* BUILDINGS ADJOINING LAMBETH CHURCH.

Watercolour. 10 by 6¼ in.

Shows picturesque but tumbledown buildings formerly along the riverside at Lambeth. *Lent by Sir E. Coates.*

98*a* ST. SAVIOUR'S CHURCH, SOUTHWARK.

Watercolour. 9¾ by 7 in.

Originally the church of the Priory of St. Mary Overy, after the Reformation St. Saviour's parish church, and now Southwark Cathedral. View of the old nave from the west end, shortly before it was replaced by an unsightly nave in 1838-9. This also has disappeared, being rebuilt from the designs of the late Sir Arthur Blomfield. The choir and tower were "restored" 1822-5, by George Gwilt.

By F. Nash (1782-1856). *Lent by Sir E. Coates.*

98*b* WEST END OF ST. SAVIOUR'S CHURCH, SOUTHWARK, FROM THE SOUTH.

Wash drawing in Indian ink. 6 by 9 in.

Shows the entrance to Montagu Close, which appears also in 98*a*. It had been the precinct of Montagu House, taken down in a state of decay when the approaches of the present London Bridge were made. Here were the cloisters of the Priory. The original Montagu House was built by Sir Anthony Brown, afterwards Viscount Montagu. The small sepia drawing and the print from it give the other side of the entrance.

J. C. Buckler, who did the larger drawing, belonged to a family of architects, and was a good topographical draughtsman. Many Southwark views by him are in the Guildhall Library.

By J. C. Buckler, 1827 (1770-1851). *Lent by Sir E. Coates.*

99*a* THREE CRANES WHARF.

Wash drawing in Indian ink. 10 by 8½ in.

The name was derived originally from "three strong cranes of timber placed on the Vintry wharf by the Thames side to crane up wines there." They are shown in Visscher's View (1616). Three Cranes Wharf, below Southwark Bridge, and to south of Three Cranes Lane, appears to be first mentioned in Rocque's map, 1746.

By G. Shepherd, 1811. *Lent by Sir E. Coates.*

99*b* THREE CRANES WHARF.

Watercolour. 8 by 5½ in.

From rather a more western point of view than the wash drawing. Mr. Gardner has ascribed this to "Tompkins." It must be the work of Charles Tomkins, a topographical artist to whom we have already referred.

By C. Tomkins (1757-1810). *Lent by Sir E. Coates.*

100*a* UNDERCROFT OF CHAPEL OF ELY HOUSE, HOLBORN.

Wash drawing. 4 by 5¼ in.

This curious crypt of the Chapel dedicated to St. Etheldreda, Ely Place, still remains.

By J. Carter, 1776 (1748-1817). *Lent by Sir E. Coates.*

PLATE XLIV. 100*b* ELY PLACE, HOLBORN.

Pen and Indian ink, with a little colour. 15 by 9½ in.

Ely Place was the town mansion of the Bishops of Ely, dating apparently from the time of John de Kirkeby, Bishop, who died 1290. John of Gaunt died here. Sir Christopher Hatton got hold of part of the garden, and built himself a house there, hence Hatton Garden. In 1772 the see transferred to the Crown all its rights to Ely Place, a house being built as an episcopal residence, now 37 Dover Street, Piccadilly. The buildings, excepting St. Etheldreda's Chapel, were afterwards taken down. The Chapel, a fine piece of fourteenth-century architecture, belongs to Roman Catholics.

The view is from the west. To epitomise John Carter's words: To right is the Chapel, now much altered and restored; in centre, outside of cloister; to left the great Hall, at the end part of the kitchen, and above it the tower of St. Andrew's Church.

By J. CARTER, 1776 (1748-1817). *Lent by Sir E. Coates.*

101 SCREEN FORMERLY IN CHAPEL OF ST. ANDREW, IN NORTH TRANSEPT OF WESTMINSTER ABBEY.

Indian ink with shields of arms coloured. 17¾ by 20½ in.

This screen replaced one made in the time of Edward III, an illustration of the cresting of which appears in Professor Lethaby's "Westminster Abbey and the King's Craftsmen" (1906). Trickings of the coats of arms are given in a Lansdowne manuscript, and they have been identified by Mr. Lethaby from a manuscript in his own possession, once belonging to H. Keepe, of the Inner Temple, who died in 1688. An inscription under the drawing states that the screen was "removed for the Coronation early in the eighteenth century."

Written on the drawing is "Mar: 1722."

Lent by Sir E. Coates.

102 THE FIRST WINNER OF DOGGETT'S COAT AND BADGE IN HIS WHERRY.

Oil picture. 42 by 33 in.

The annual race for these trophies began on 1 August 1716, the day of the accession of George I. Strange to say, the name of the first winner is doubtful, but this portrait is contemporary. He is seated in his roomy craft; on the river bank are buildings which cannot be identified.

Doggett, who provided funds for this event, was a well-known actor, and a keen Hanoverian. The race was originally rowed from the Old Swan, London Bridge, to the White Swan, Chelsea. One of the most famous winners was John Broughton, 1730, who was also for many years champion boxer of England.

Lent by the Watermans' Company.

103 LUDGATE HILL FROM THE WEST.

Oil picture. 31 by 39 in.

On left the church of St. Martin, Ludgate, designed by Sir Christopher Wren, its spire contrasting with the dome of St. Paul's. In mid-distance, before the façade of the cathedral, is a crowd surrounding a State coach. Ludgate was immediately west of St. Martin's.

William Marlow, who painted this picture, which has been engraved, was born in Southwark, 1740. He studied under Samuel Scott and at the St. Martin's Lane Academy, travelled in France and Italy, and achieved some success as a landscape painter, exhibiting at the Royal Academy and elsewhere, views of London being perhaps his most successful work. Horace Walpole, in his note on Scott, praises him highly. He died at Twickenham in 1813.

By W. Marlow, 1792 (1740-1813).

Lent by the Governor and Directors of the Bank of England.

104 RANELAGH.

Plate XLV.

Oil picture. 56 by 36 in.

The following description of this interesting picture is culled from the "Gentleman's Magazine," September 1836: "It represents Ranelagh Grove, leading to Lord Ranelagh's house and grounds, Chelsea, so celebrated afterwards as a place of fashionable resort. In the foreground are figures setting on two dogs to fight, painted in a style which reminds one of the 'Stages of Cruelty.' Behind is a chariot richly ornamented with carving and gilding in the taste of the time, containing a lady and gentleman drawn by two white horses. Another carriage is seen on the right proceeding towards Chelsea through a lane lined with high trees. On the same side of the picture is a village fair, with a number of figures, among which may be recognized the fire-eater, seen in Hogarth's 'Southwark Fair.' On the left a man strongly resembling Colonel Charteris, is conducting a young lady attended by two maids, near whom is the puzzling inscription: KEE PONT HISS IDE [keep on this side]. The distance is a perspective view of a long row of trees with houses on each side, to the present day called Ranelagh Grove."

Richard Jones, first Earl of Ranelagh, built the house at Chelsea known by his name in 1689-90, on land granted by lease from the Crown. He had here a famous garden. The property was sold in 1733, and soon afterwards it became a place of entertainment.

Has been ascribed to HOGARTH; perhaps by F. HAYMAN (1708-1776). *Lent by Mary, Countess of Ilchester.*

105 A WEDDING FESTIVAL, BILLINGSGATE MARKET.

Oil picture. 29 by 23½ in.

This painting represents a bit of old Billingsgate. In the distance are houses on the Surrey side of the river. The wedding party are being entertained by music, their costume belongs to the last quarter of the eighteenth century. Above is a sign of a woman's head. Billingsgate was rebuilt in 1850, and again rebuilt and enlarged 1874-77. *Lent by the Fishmongers' Company.*

106 THE ROTUNDA, RANELAGH.

Oil picture. 66 by 35 in.

In 1741 the Rotunda was built on the Ranelagh estate, being first opened with a public breakfast 5 April 1742. It soon became a most fashionable place of public resort, visited too by the leading literary men, until the early part of the nineteenth century. Allusions to it would fill a volume. On 30 September 1805 an order was made for taking down Ranelagh House and the Rotunda, and the garden, together with the sites of these buildings, was not long afterwards added to the Royal Hospital grounds. Part of the Hospital may be seen on spectator's right; on the left is a glimpse of the river.

By HAYMAN and HOGARTH. *Lent by the Earl of Ilchester.*

107 OLD LONDON BRIDGE AND NEW LONDON BRIDGE FROM SOUTHWARK. PLATE XLVI.

Watercolour. 26½ by 9¼ in.

This painting, in which body colour has been used for the high lights, is of much value as a topographical record. It is signed and dated, and shows that old London Bridge was still being used for traffic as late as the year 1830, when the new bridge was nearly finished. It also gives their relative positions, and the nature of the projecting starlings which had been added to break the rush of water on the piers. At the end of new London Bridge is the church of St. Michael, Crooked Lane, pulled down soon afterwards. The first stone of the new bridge was laid 15 June 1825, and it was publicly opened by William IV and Queen Adelaide 1 August 1831.

George Belton Moore, the painter of it, often exhibited at the Royal Academy, and taught drawing at the Military Academy, Woolwich, and at University College. He also wrote on perspective, and on the "Principles of Colour applied to Decorative Art."

By G. B. MOORE, 1830 (1806-1875). *Lent by Sir E. Coates.*

108 VIEW OF LONDON FROM HIGH GROUND BEYOND ST. GEORGE'S FIELDS.

Watercolour. 28 by 19 in.

Since this was painted, all south London, with its immediate neighbourhood, has been so thickly covered with buildings that the artist's exact point of view cannot be made out. The substantial house in the foreground was probably the suburban home of some well-to-do merchant. The nearest church, evidently on the Surrey side of the river (the tower of which appears a short distance to the right of St. Paul's), must be Christchurch, near the west side of the Blackfriars Road. Christchurch parish was created by Act of Parliament in 1671, and covers the same ground as the still existing Manor of Paris Garden. Inscription as follows: WILL^M CAPON PINX^T. 1804. WESTMINSTER.

By W. CAPON (1757-1827). *Lent by Sir E Coates.*

109 LONDON FROM WHITEHALL.

Watercolour. 21¼ by 15 in.

View looking down river from garden of the Earl of Fife's house at Whitehall. The distance is somewhat idealized. To left is Somerset House. Waterloo Bridge is not yet built, but near its site at south end is one of the shot towers, still standing though put to other uses. The bridge shown is old Blackfriars, opened 1769, as we have said elsewhere.

John Claude Nattes, painter of this and of the next watercolour, numbered 110, was an industrious topographical artist. He exhibited occasionally at the Royal Academy and was one of the foundation members of the Old Watercolour Society, but was expelled for exhibiting what was held to be not his own work. With his latest breath he condemned the action of the Society. He published several topographical volumes illustrated by himself, and drew for other publications.

By J. C. Nattes, 1801 (1765-1822).

Lent by the Rev. L. Gilbertson.

110 LONDON FROM THE TEMPLE GARDENS.

Watercolour. 21 by 14¾ in.

View looking up river apparently from the Temple Gardens. To left is the shot tower shown in last view; in distance Westminster Abbey, other landmarks being Somerset House, Adelphi Terrace, and York Water-tower.

By J. C. Nattes, 1801 (1765-1822).

Lent by the Rev. L. Gilbertson.

Plate XLVII. 111 ST. PAUL'S CATHEDRAL FROM ST. MARTIN'S-LE-GRAND.

Watercolour. 14¾ by 19 in.

This view was engraved by J. Baily and published by J. Girtin in 1819.

By T. Girtin (1773-1802). *Lent by Sir Walter Prideaux.*

112 OLD WESTMINSTER. PLATE XLVIII.

Watercolour. 14¾ by 10 in.

An unfinished sketch on sugar paper. Old houses long ago cleared away, Westminster Abbey in background.

By D. Cox (1783-1859).

Lent by the Birmingham Art Gallery.

113 BUCKINGHAM HOUSE FROM THE GREEN PARK.

Watercolour. 17 by 8½ in.

This is unlike any other painting by David Cox known to the present writer, but it comes from an undeniable source, and is interesting as a topographical record. It represents, not Kensington Palace as stated on the frame, but Buckingham House, the end of the Mall, and road to Constitution Hill (see Nos. 48*a* and 68), and the date shows that it was painted just before the destruction or complete alteration of the building.

By D. Cox, 1825 (1783-1859).

Lent by the Birmingham Art Gallery.

114 THE TEMPLE STAIRS.

Watercolour. 23½ by 15¼ in.

The above is the title given to this painting by Mr. Gardner; the stairs are not very apparent. The view shows part of the Temple, and some picturesque old riverside buildings to the east of it. In the background are the spires of St. Bride's and St. Martin's, Ludgate. It is undated. *Lent by Sir E. Coates.*

115 MONUMENT TO MARTIN BOND IN ST. HELEN'S CHURCH, BISHOPSGATE.

Watercolour. 10½ by 13½ in.

Shows him as Captain of Trained Bands seated in his tent at Tilbury camp, 1588. Two sentinels guard the entrance, and a page holds his horse. There is a similar monument (1625) to Sir Charles

Montagu in Barking Church, Essex. Both have special interest on account of the military costumes. Martin Bond died in 1643 at the age of eighty-five. It will be seen on the last page of catalogue that he gave to St. Bartholomew's Hospital the pewter inkstand here exhibited. *Lent by Mr. P. Norman.*

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FURNITURE AND OTHER OBJECTS OF ART

THE furniture in this exhibition lent by the Secretary of State for India, the Worshipful Companies of Carpenters, Stationers and Clothworkers, and the Master of the Charterhouse, has been chosen as a fitting accompaniment to the drawings and paintings of Old London. They form a representative selection of such relics of London's history as have survived the vicissitudes of Time. A certain individuality stamps the furniture. It was made for a definite reason, had a serious and official purpose to fulfil, and thus differs in some respects from the contemporary furniture of the home, in the making of which comfort, luxury, elegance and other domestic requirements had to be considered. As would be expected, therefore, the furniture from the India Office, from the City Halls and from the Charterhouse, is essentially severe in character, "masculine and unaffected," and thoroughly sound both in design and workmanship.

The largest and most important collection is that from the Secretary of State for India. The India Office is fortunate in possessing a considerable number of fine pieces of English furniture of the eighteenth century. Most of these were transferred in the nineteenth century from the "Old India House" in Leadenhall Street at the time when the India Office absorbed the business of the East India Company. These historical events are discussed in full detail in "Records of the Honourable East India Company," by Sir George Birdwood and William Foster.

A variety of interesting pieces have been lent by the Worshipful

Companies of Carpenters, Stationers and Clothworkers. In the course of their history the City Companies have suffered many misfortunes. Of these the most disastrous was the Great Fire of 1666, which wrought havoc with their Halls and historic possessions. Most of the Halls were destroyed or suffered damage. Many were rebuilt under the influence of Sir Christopher Wren and his successors, but in most cases have been reconstructed in the nineteenth century. Fortunately, some of the panelling, carvings and furniture have been preserved and incorporated in the new buildings. The octagonal table in this exhibition, lent by the Carpenters' Company, is one of the few existing pieces earlier in date than the Great Fire.

From the Charterhouse a few good pieces of English furniture have been obtained. First a Carthusian monastery, afterwards a nobleman's palace, and lastly a Pensioners' Hospital, the Charterhouse still shows records of the different phases of its romantic history. The splendid Elizabethan staircase and some of the panelling belong to the period when the Duke of Norfolk occupied the building as a residence. Other furniture and decoration commemorates the foundation of the hospital by Thomas Sutton, a wealthy trader and philanthropist; worthy of special mention is the small communion table in the chapel, bearing his arms and a mutilated date (16—), perhaps the most distinguished piece of furniture of its period which the country possesses. Unfortunately, it has not been possible to secure this table for the present exhibition.

Much of the furniture, here exhibited, was lent to the exhibition at Bethnal Green Museum organized by the Department of Science and Art in 1896.

O. B.

* * *

Near the Alcove

Arm-chair, walnut wood, carved with the head of Neptune and acanthus foliage, with front legs in the form of dolphins: upholstered in red velvet, embroidered on the back in coloured silks and silver thread with the arms of the East India Company, 1698 (ar. a cross gu. in the dexter chief quarter an escutcheon of the arms of France and England, quarterly, the shield ornamented and regally crowned or. *Crest:* a lion ramp. guard. or, supporting between the fore paws a regal crown ppr. *Supporters:* two lions ramp. guard. or, each supporting a banner erect ar. charged with a cross gu. *Motto:* AUSPICIO REGIS ET SENATUS ANGLIÆ).

In the "Old India House" this chair was the seat of the Chairman when presiding over the Court of Directors; it is shown in T. H. Shepherd's drawing in this exhibition, No. 66. At the India Office it has been used by each successive Secretary of State for India in Council.

Height, 4 ft. 11½ in.

Middle of the XVIIIth century.

Lent by the Secretary of State for India.

On either side of the Alcove

Clock, with circular dial, inscribed AYNSth THWAITES LONDON, in case of gilt brass, supported on pedestal of mahogany and other woods, carved on the frieze with a demi-figure and scrolled foliage.

Instrument (companion to above) showing sidereal time, the day of the week, month of the year, phases of the moon, direction of the wind and the weather: inscribed AYNSth THWAITES CLERKENWELL LONDON.

The clock was brought from the "Old India House" in Leadenhall Street. At the time the companion piece was lost sight of, but years afterwards was found on the continent by Mr. Bertram Currie, who purchased it and gave it back to the India Office (see "Records of the Honourable East India Company").

Height (of each), 6 ft. 11½ in.

Date, 1760-1770. *Lent by the Secretary of State for India.*

Near the Alcove

Arm-chair, walnut wood, the arms carved with masks and foliage, the legs ending in paw feet and carved with negro masks and leafage: upholstered in red velvet embroidered on the back with the crest of the East India Company; it is shown in No. 66.
Height, 4 ft. 9½ in.
First half of the XVIIIth century.
Lent by the Secretary of State for India.

Against the East Wall

Pair of Chairs, mahogany, with "ladder" backs, and seats covered with red leather.
Height (of each), 3 ft. ½ in.
Third quarter of the XVIIIth century.
Lent by the Secretary of State for India.

Against the West Wall

Arm-chair, mahogany, with shield-shaped back and seat covered with red leather.
Style of Hepplewhite.
Height, 3 ft. 3½ in.
Last quarter of the XVIIIth century.
Lent by the Secretary of State for India.

Arm-chair, mahogany, the upper rail of the back carved with the crest of the East India Company within a circular medallion.
Height, 2 ft. 8½ in.
Early XIXth century. *Lent by the Secretary of State for India.*

Arm-chair, mahogany, the upper rail of the back surmounted by a lunette carved with the crest of the East India Company.
Height, 3 ft. 1⅜ in.
Early XIXth century. *Lent by the Secretary of State for India.*

Arm-chair, mahogany, with square back having three vertical rails, and seat covered with red leather.

Height, 3 ft.

Last quarter of the XVIIIth century.

Lent by the Secretary of State for India.

In the Centre of the Gallery

Table, oak, composed of octagonal top supported on eight baluster legs joined by arches below the top; the spandrels are carved with the initials R. W. (Richard Wyatt, Master); G. I. (G. Isack, Warden); I. R. (J. Reeve, Warden); and W. W. (W. Willson, Warden), and the date 1606.

Height, 2 ft. 10 in. Width of top, 3 ft. 4½ in.

Dated 1606. *Lent by the Worshipful Company of Carpenters.*

On the South Wall

Sword Rest, oak, carved, painted and gilt with the Royal Arms, the Arms of the City of London, of Sir Francis Chaplin, Bart. (Master, 1668; Lord Mayor of London, 1677), and of the Clothworkers' Company.

Height, 6 ft. 4½ in.

Dated 1677 (the painting and gilding renewed).

Lent by the Worshipful Company of Clothworkers.

In the Alcove

Arm-chair, mahogany, with solid vase-shaped splat and seat covered with leather.

Height, 3 ft. 5½ in.

First half of the XVIIIth century.

Lent by the Worshipful Company of Clothworkers.

Near the South Wall

Table, oak, with plain column legs.
Length, 6 ft. 8½ in.
In the style of the XVIIth century.
Lent by the Worshipful Company of Stationers.

Against the East Wall

Arm-chair and **Chair**, mahogany, with pierced splats, and seats covered with horsehair.
Height (arm-chair), 3 ft. 8½ in.
Height (chair), 3 ft. 2½ in.
Middle of the XVIIIth century.
Lent by the Worshipful Company of Stationers.

Card-Table, rosewood, with hinged top inlaid with floral designs in mother-of-pearl.
Height, 2 ft.; top, 2 ft. 8½ in.
Early XVIIIth century (with Chinese inlay).
Lent by the Worshipful Company of Stationers.

Arm-chair and Two **Chairs**, mahogany, each with pierced splat and leaf carving; seats covered with horsehair.
Height (arm-chair), 3 ft. 2 in.
Height (chair), 3 ft. 1 in.
Third quarter of the XVIIIth century.
Lent by the Master of the Charterhouse.

Near the Octagonal Table

Pair of Stools, of oak.
Height, 1 ft. 8 in., and 1 ft. 10½ in.
XVIth century. *Lent by the Master of the Charterhouse.*

Near the South Wall

DESK, mahogany, with hinged slope for writing and drawing in upper part, the stand fitted with a drawer supported on two central legs.

Height, 4 ft. Width, 3 ft.

End of the XVIIIth century.

Lent by the Master of the Charterhouse.

On the Long Table

VASE, "crater" shaped, with two handles. On each side are painted the arms of the East India Company, with a rose spray below: the ground is pink, and all mouldings are heavily gilt. Mark impressed on the base, F B B under a crown (Flight, Barr and Barr, Worcester, 1813-40).

English, XIXth century. *Lent by Mr. Herbert Allen.*

TWO "NANKING" DISHES. Oval blue-and-white dishes, forming part of a dinner service, each piece of which bears the crest of the Merchant Taylors' Company, viz.: a lamb, bearing on its shoulder a banner, charged with a cross.

Chinese, XVIIIth century.

Lent by the Worshipful Company of Merchant Taylors.

On the Desk

THE MASTER'S BELL OF THE HABERDASHERS' COMPANY. White metal table-bell, with decorations of an armorial character between two bands of inscriptions: "LOF GOD VAN AL" and "ME FECIT JOHANNES A FINE A° 1549." Johannes A Fine of Malines is well known as a maker of *clochettes*, of which some forty are recorded as bearing his name.

Flemish, XVIth century.

Lent by the Worshipful Company of Haberdashers.

On the Mantelpiece

Pair of Brass Candlesticks, shaped like Corinthian columns.
English, early XIXth century.
Lent by the Secretary of State for India.

Timepiece in mahogany, lancet-shaped case, the dial inscribed: "THWAITES AND REED."
About 1820. *Lent by the Secretary of State for India.*

On the Octagonal Table

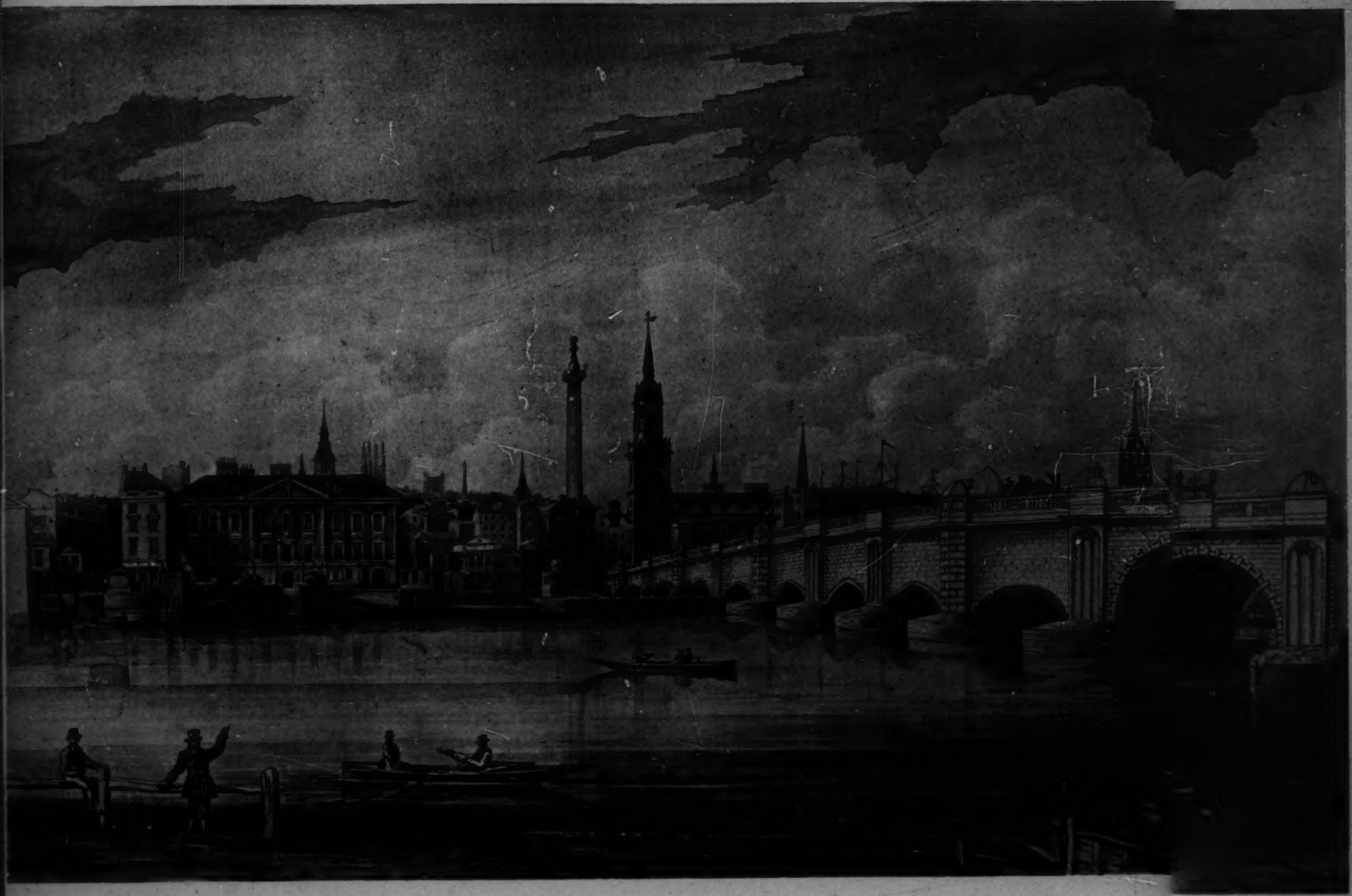
Pewter Inkstand. The steep-pitched lid is inscribed "The guifte of Mr. Martin Bonnde," while the flat top bears the arms of the donor and the date 1619. The inkstand is stamped T L in a beaded circle, and with two fleur-de-lys.

Mr. Martin Bond was a member of the well-known family which owned Crosby Place; he was a Captain of Trained Bands, and was Treasurer of the House of the Poor, commonly known as St. Bartholomew's Hospital, from 1620 to 1642.

English, XVIIth century.
Lent by the Treasurer and Almoners of St. Bartholomew's Hospital.

◆

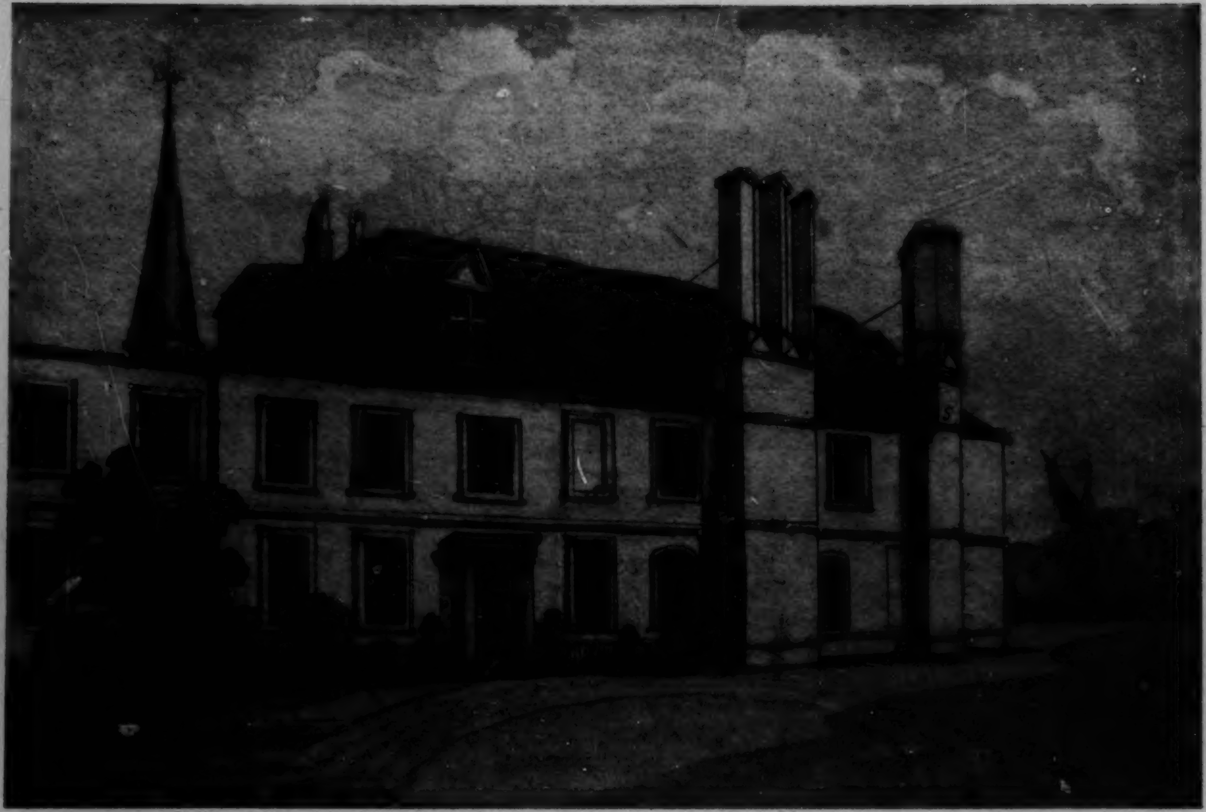
LONDON: PRINTED AT THE CHISWICK PRESS
TOOKS COURT, CHANCERY LANE.



1. OLD LONDON BRIDGE

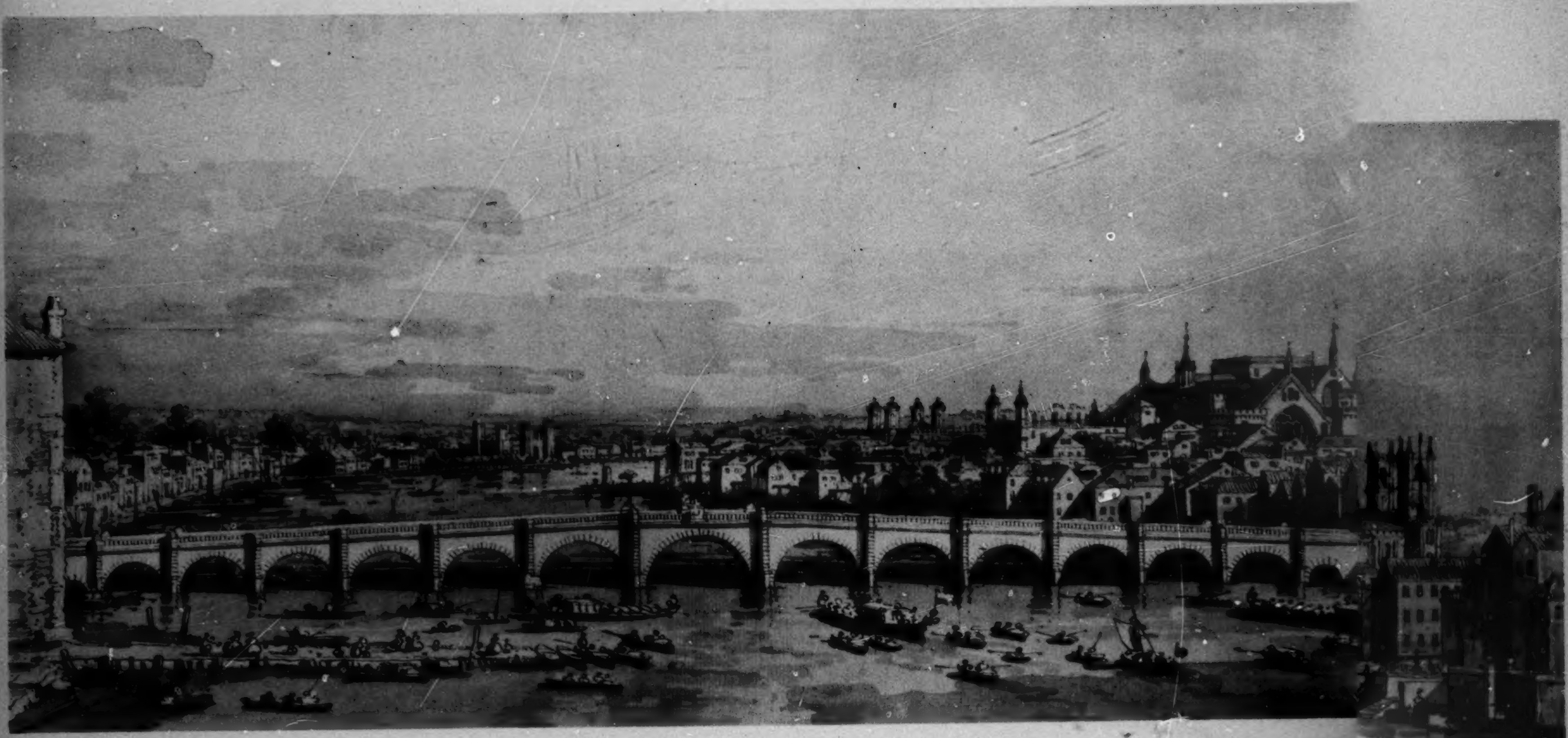
G. YATES, 1826

Plate II



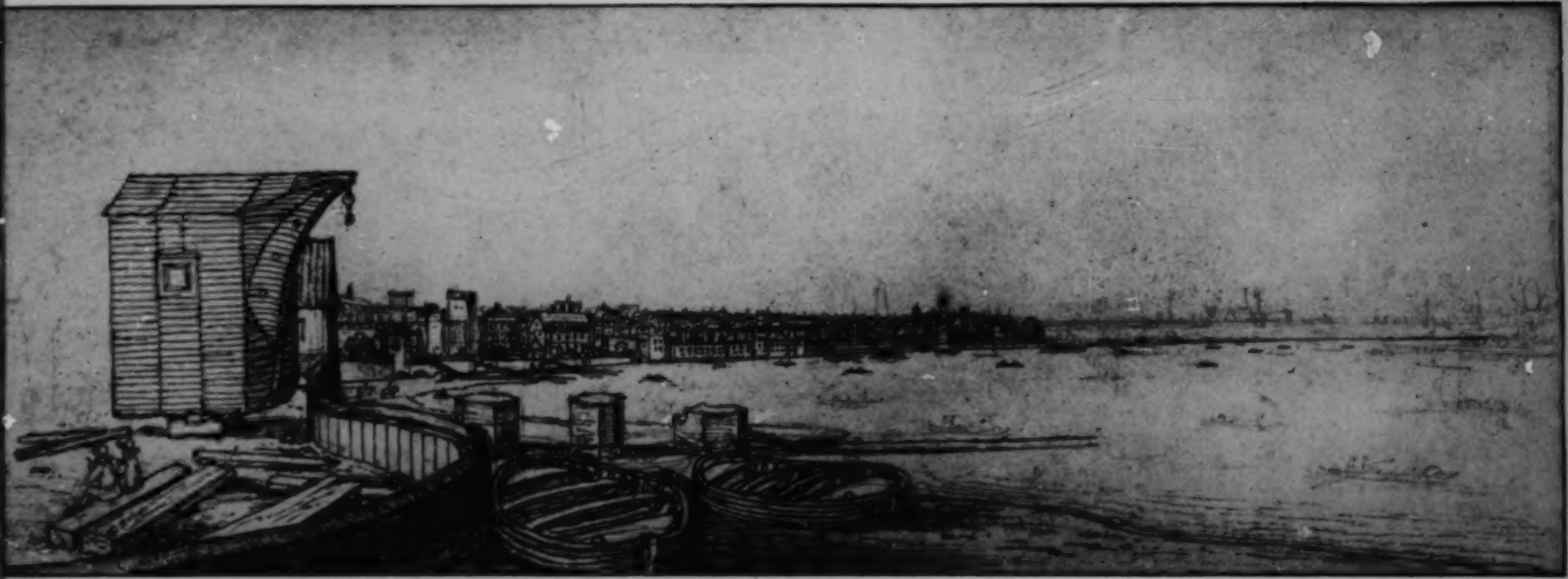
3. BOLINGBROKE HOUSE, BATTERSEA

ARTIST UNKNOWN, *c.* 1800



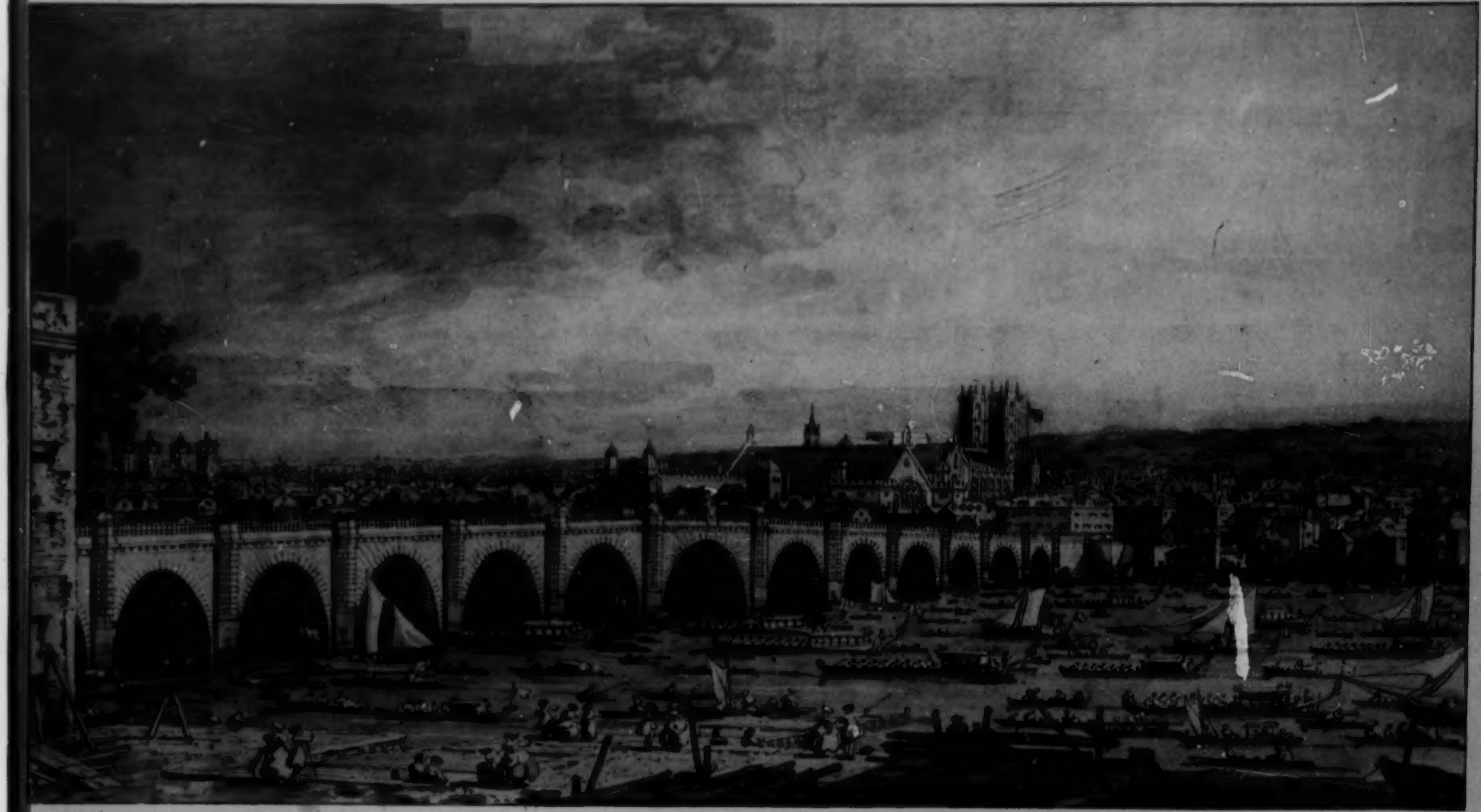
4. OLD WESTMINSTER BRIDGE

CANALETTO, *c.* 1747 (1677-1768)



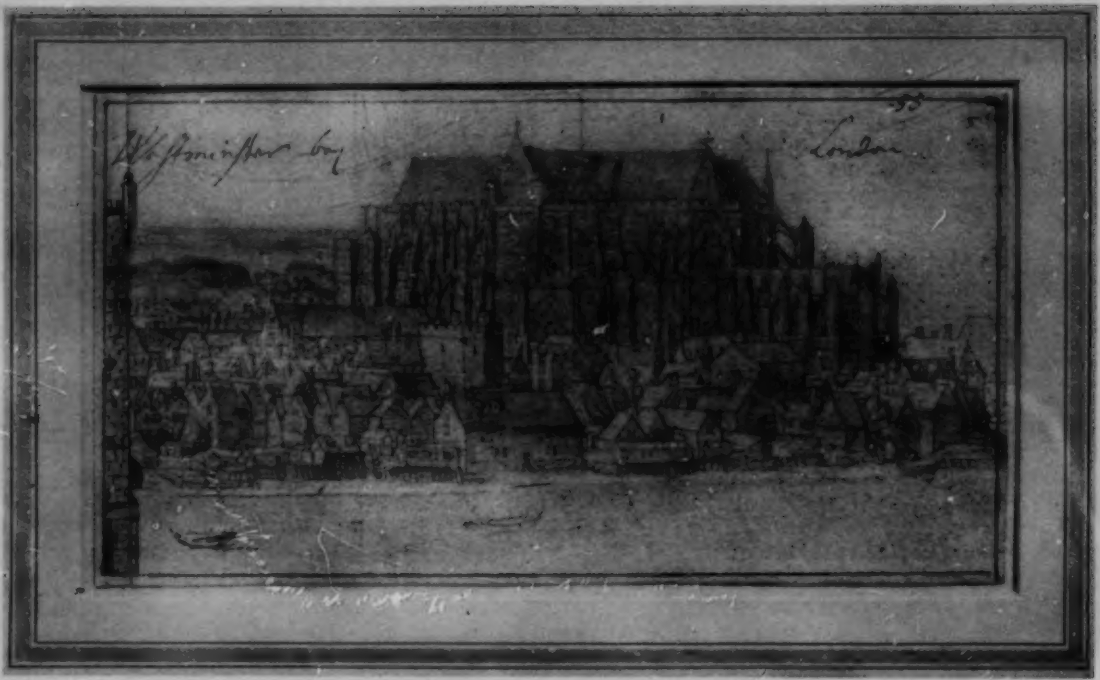
6. VIEW DOWN RIVER FROM WESTMINSTER

W. HOLLAR (1607-1677)

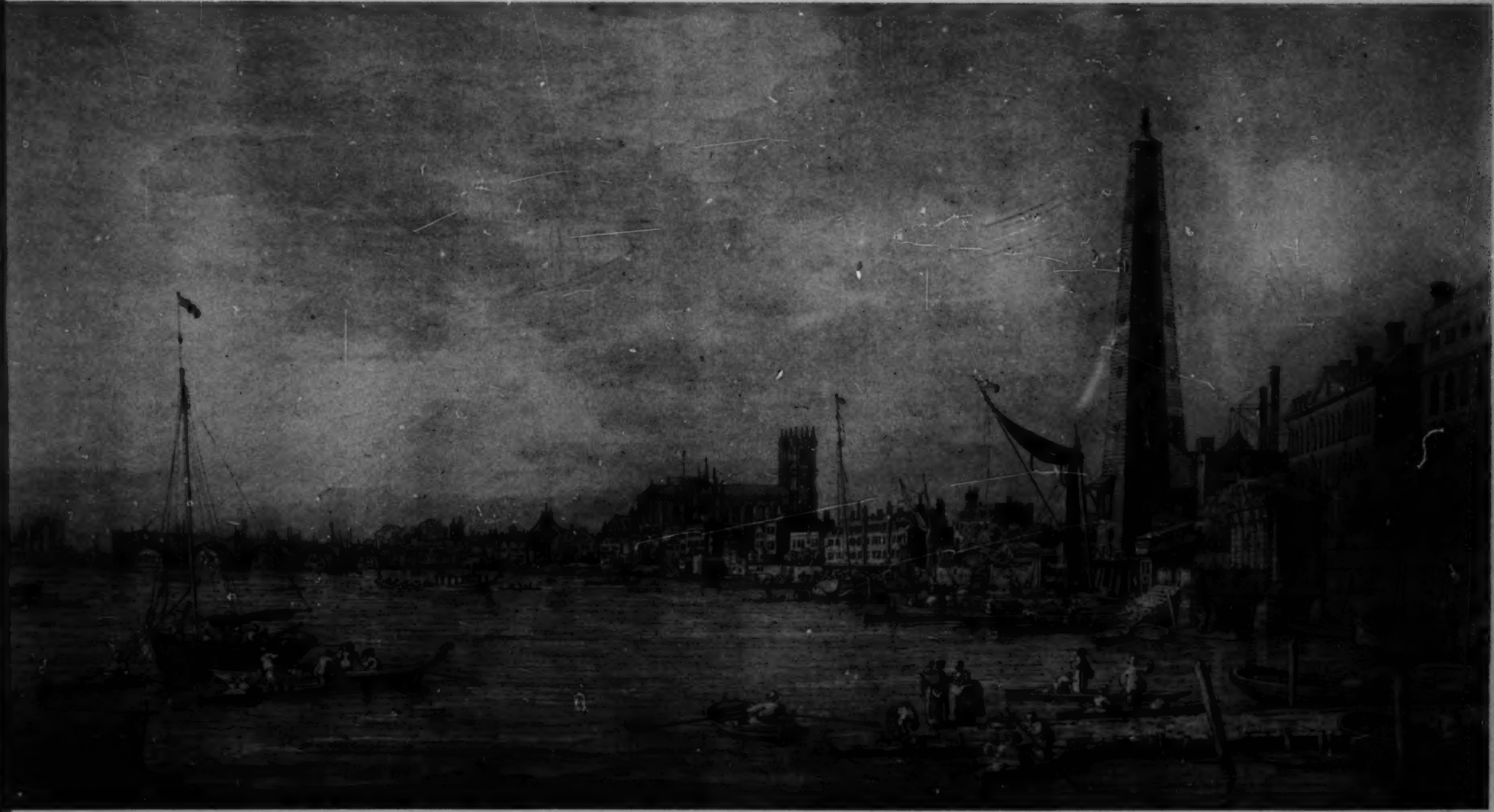


8. WESTMINSTER BRIDGE AND ABBEY

CANALETTO, *c.* 1747 (1677-1768)

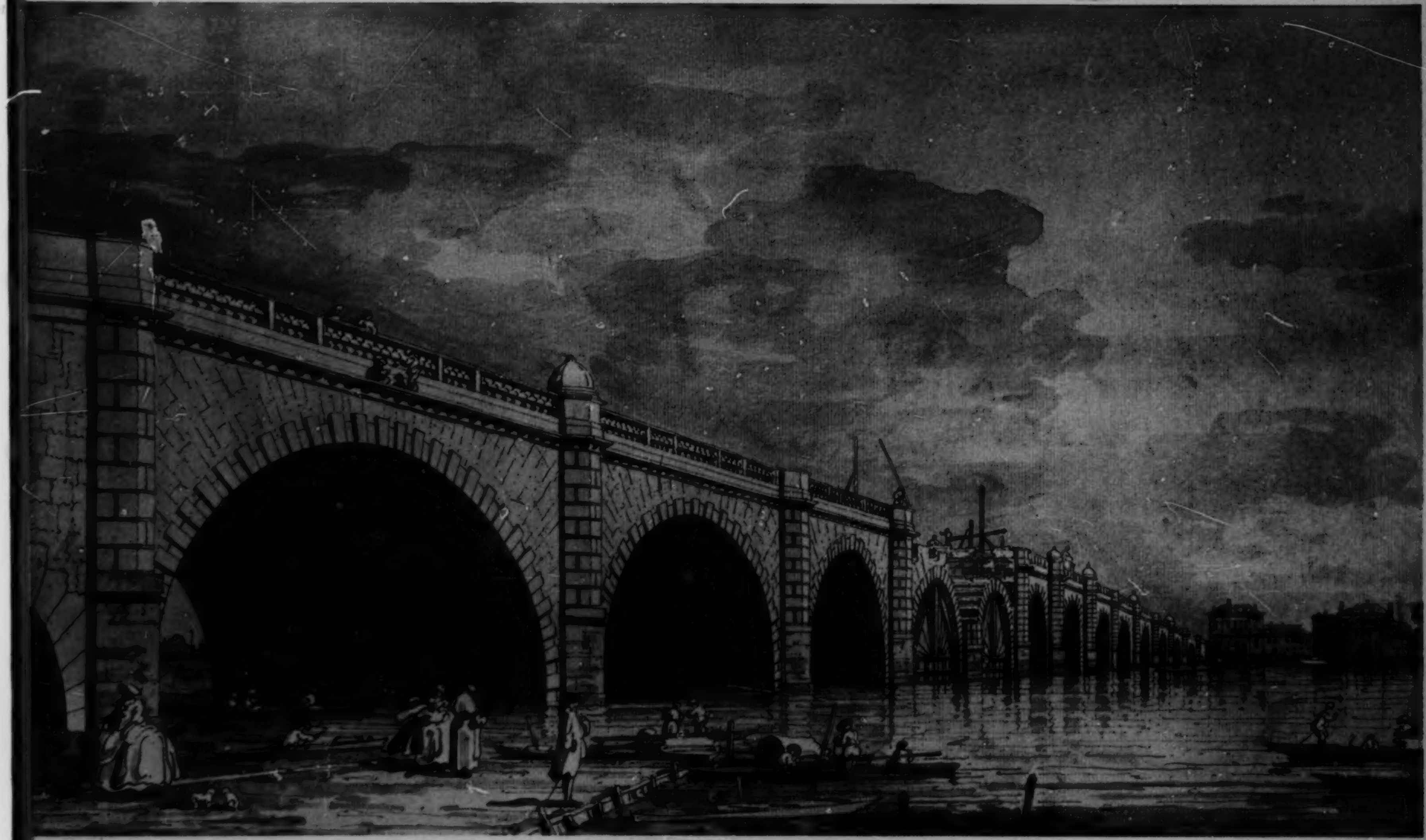


9. WESTMINSTER ABBEY, SOUTH VIEW FROM RIVER
W. HOLLAR (1607-1677)



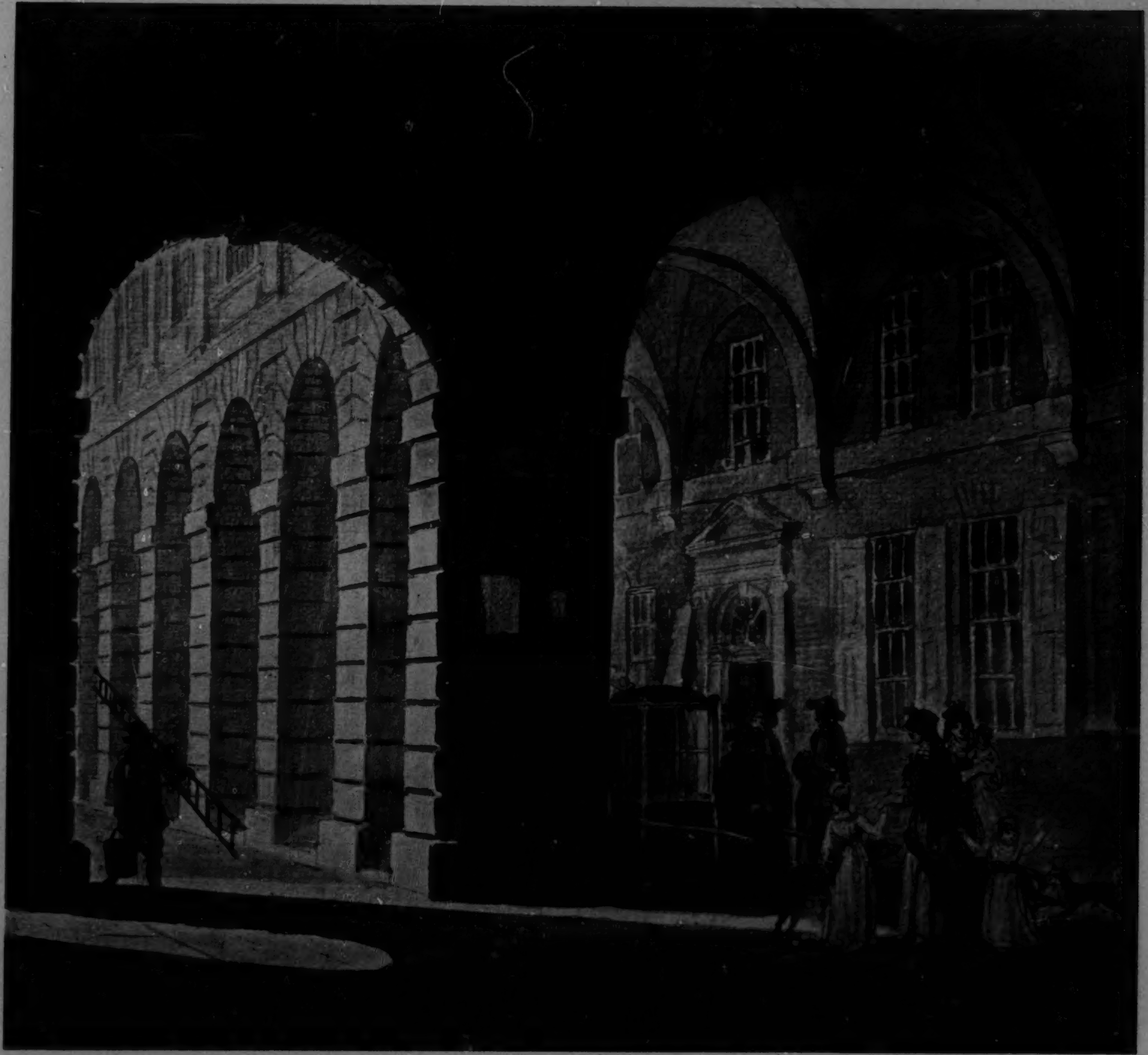
11. VIEW UP RIVER TO WESTMINSTER

CANALETTO, *c.* 1747 (1697-1768)



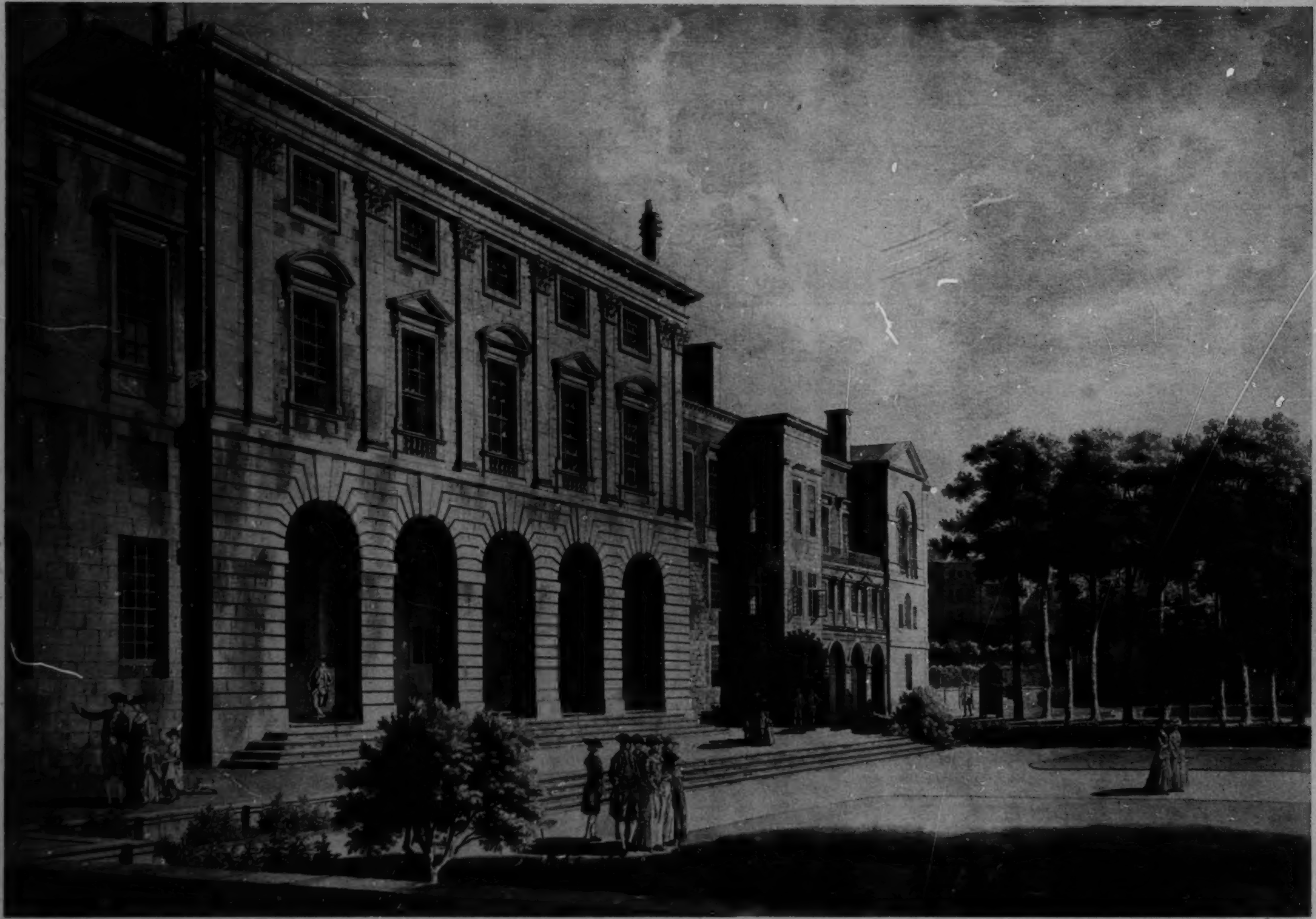
12. OLD WESTMINSTER BRIDGE

CANALETTO, *c.* 1748 (1697-1768)



14. PIAZZA, COVENT GARDEN

T. SANDBY, R.A. (1721-1798)



16. OLD SOMERSET HOUSE AND GARDEN

T. SANDBY, R. A. (1721-1798)

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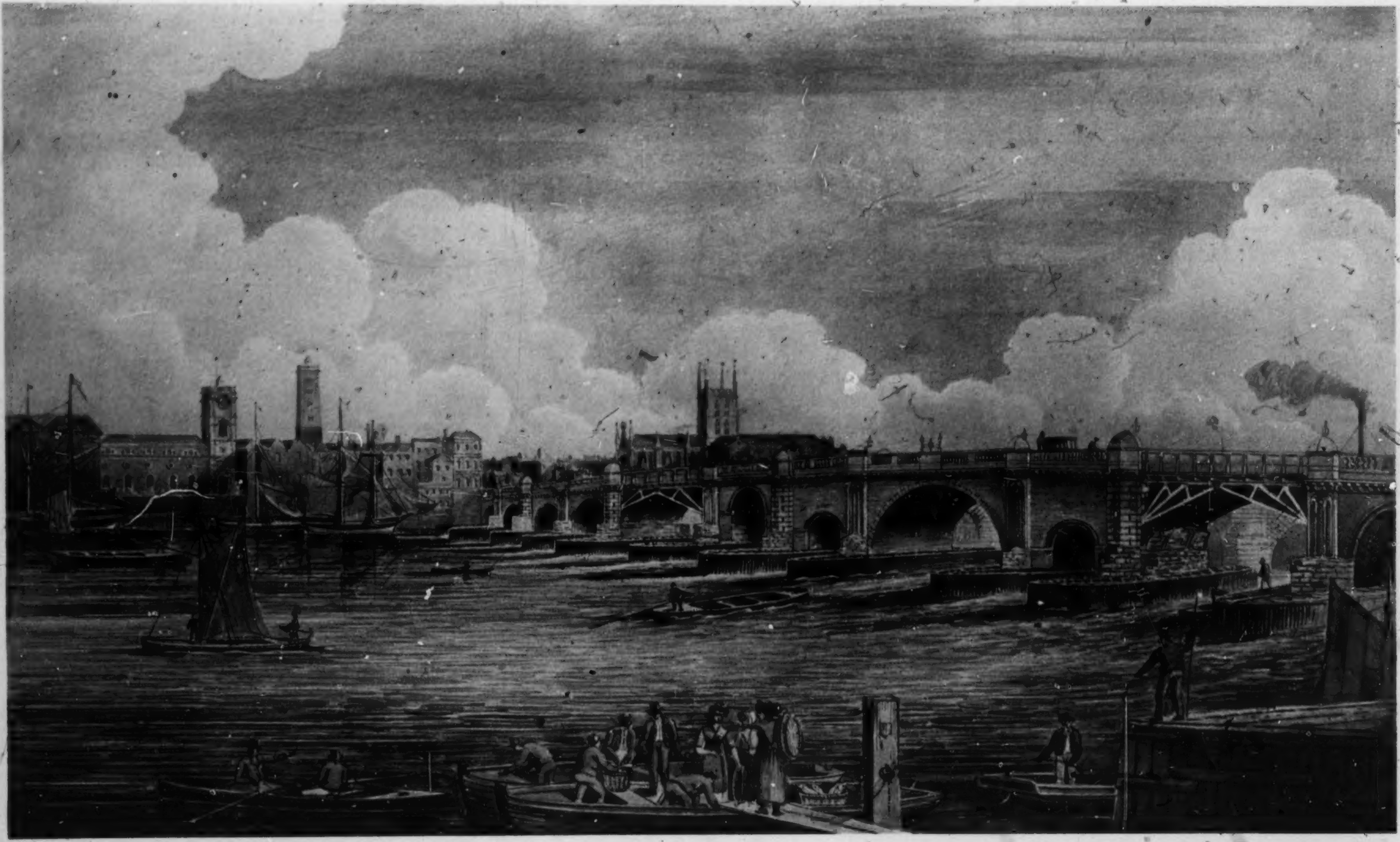
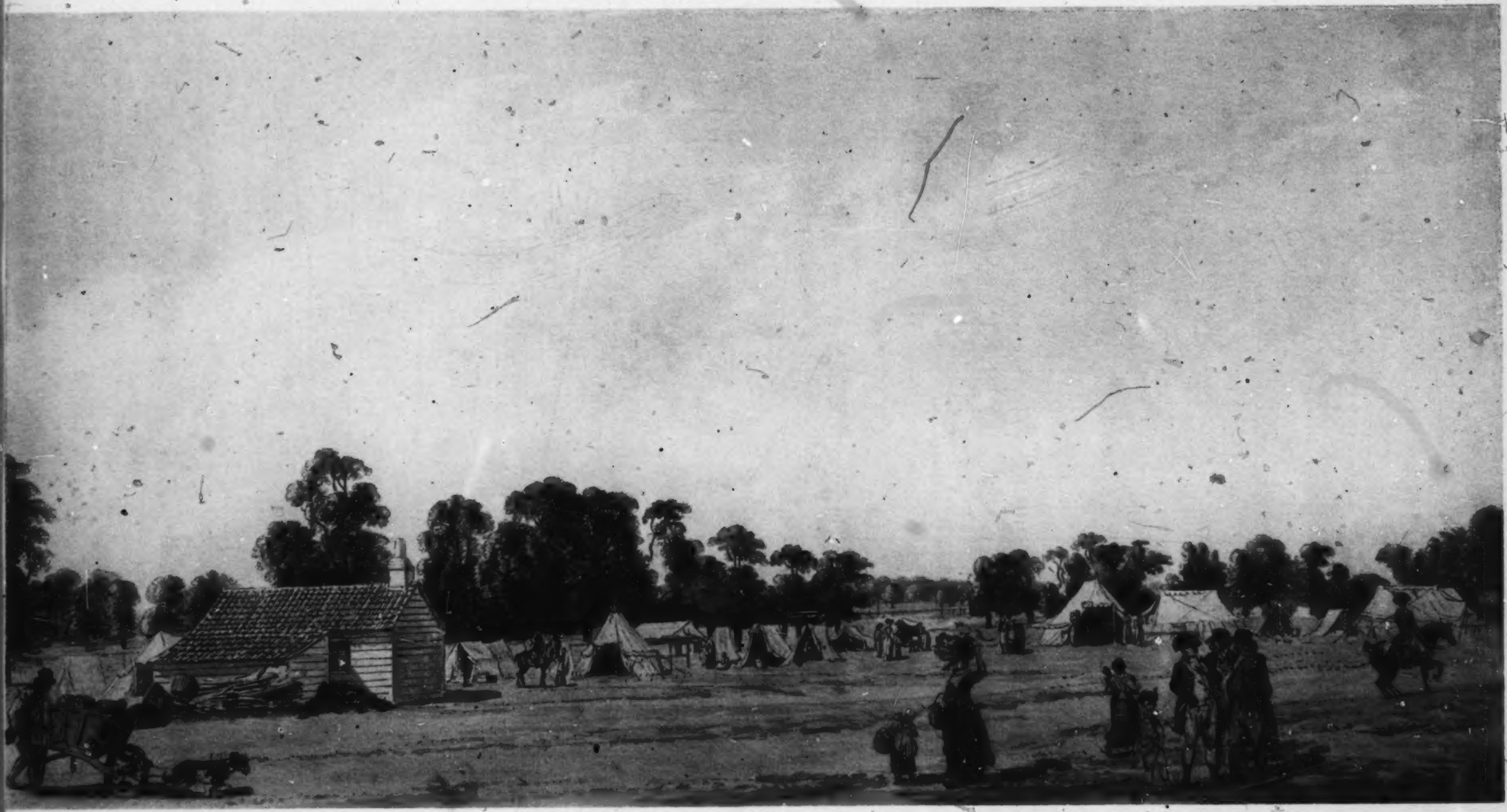


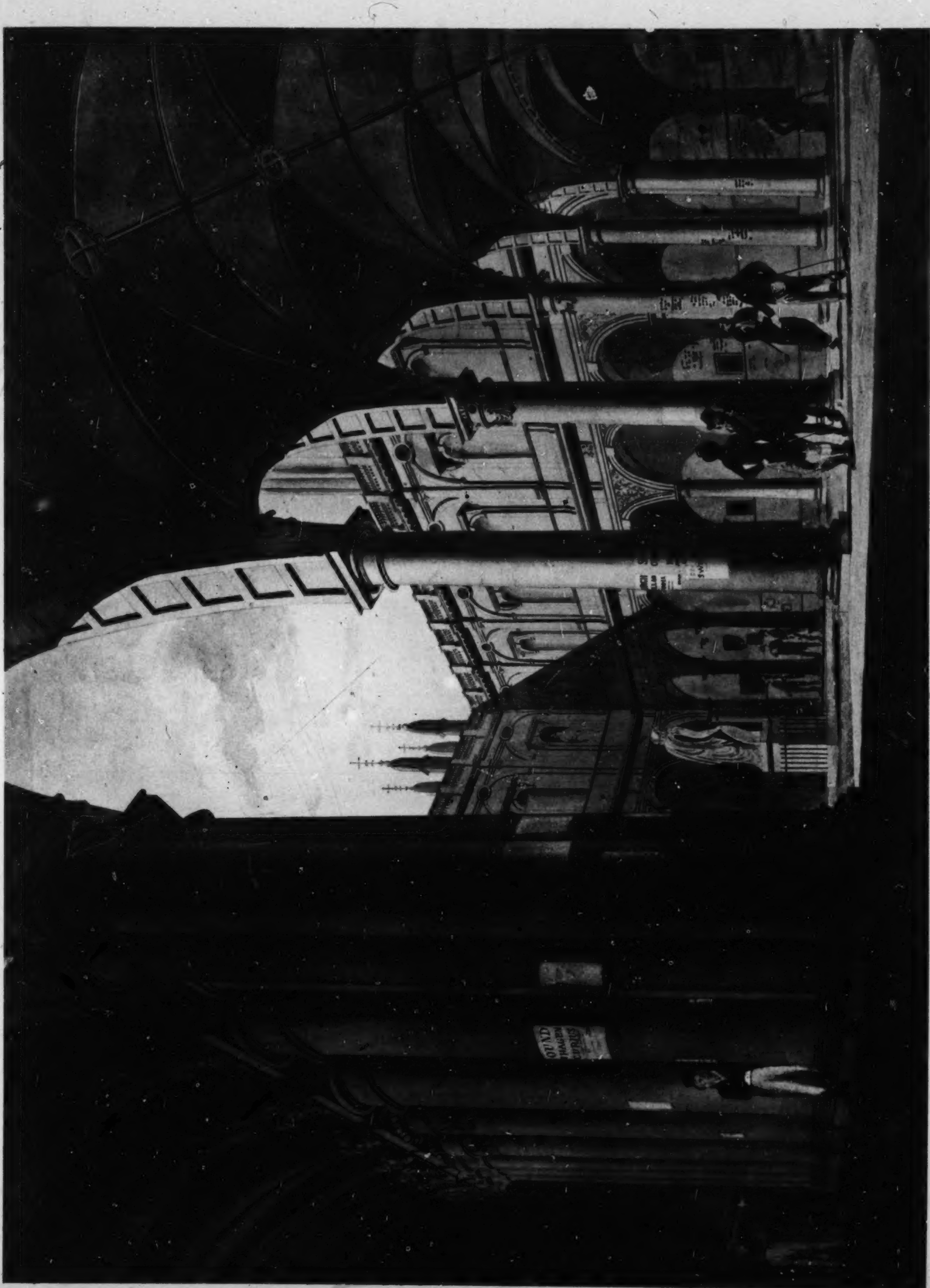
19. OLD LONDON BRIDGE FROM BILLINGSGATE

G. YATES, 1828



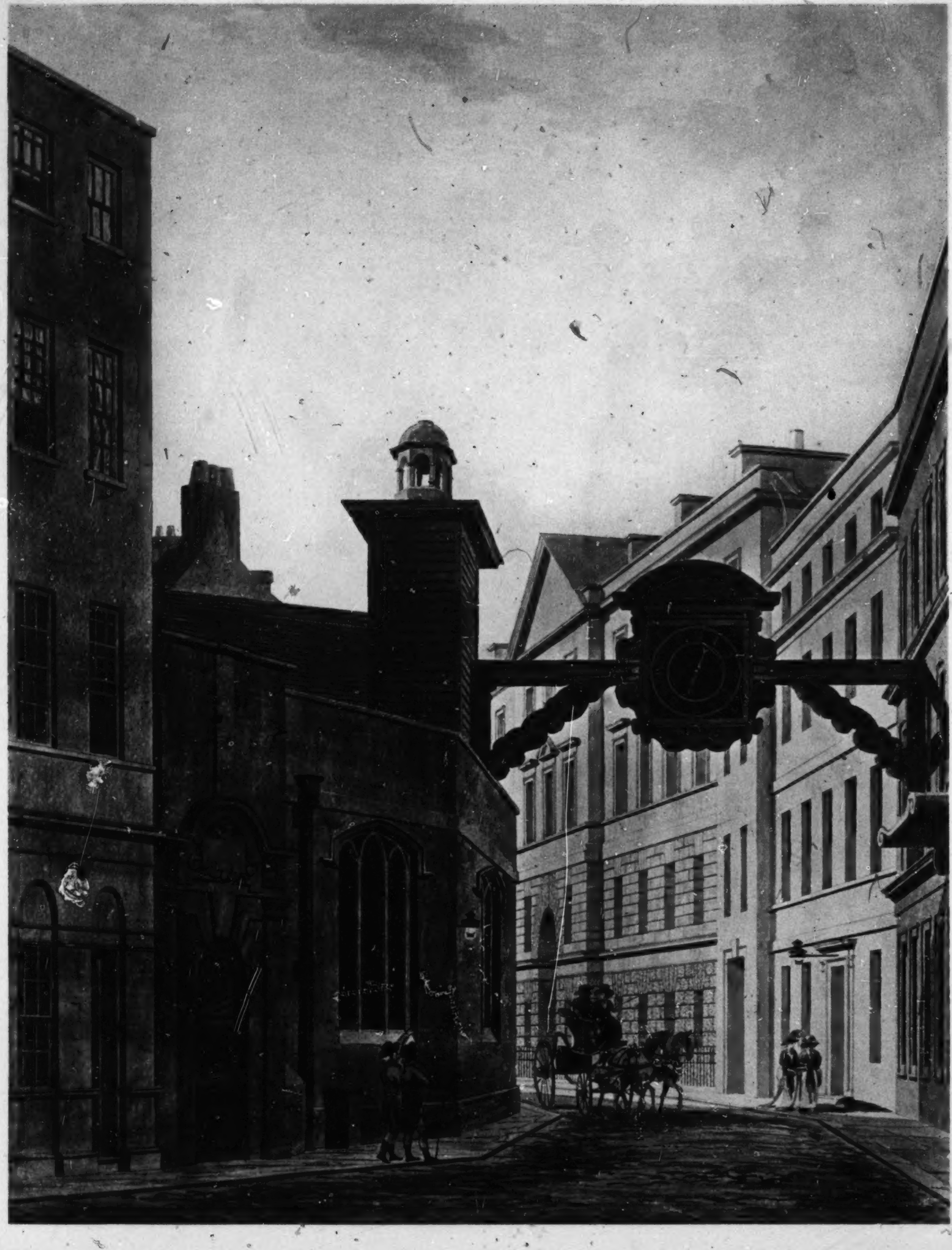
23. CAMP NEAR SERPENTINE, HYDE PARK, 1780
PAUL SANDBY, R. A., 1780 (1725-1809)

Plate XIII

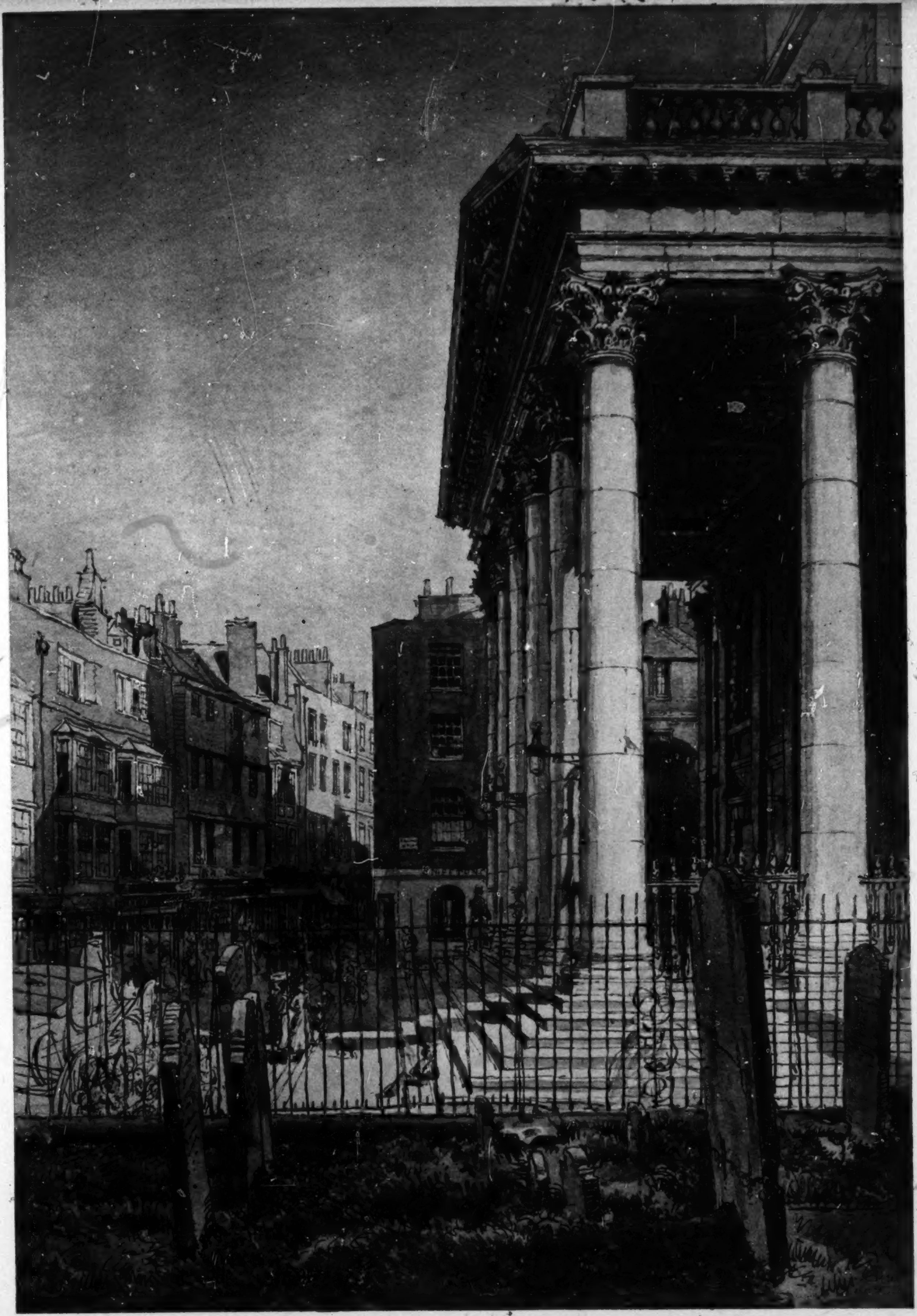


31. INTERIOR OF SECOND ROYAL EXCHANGE

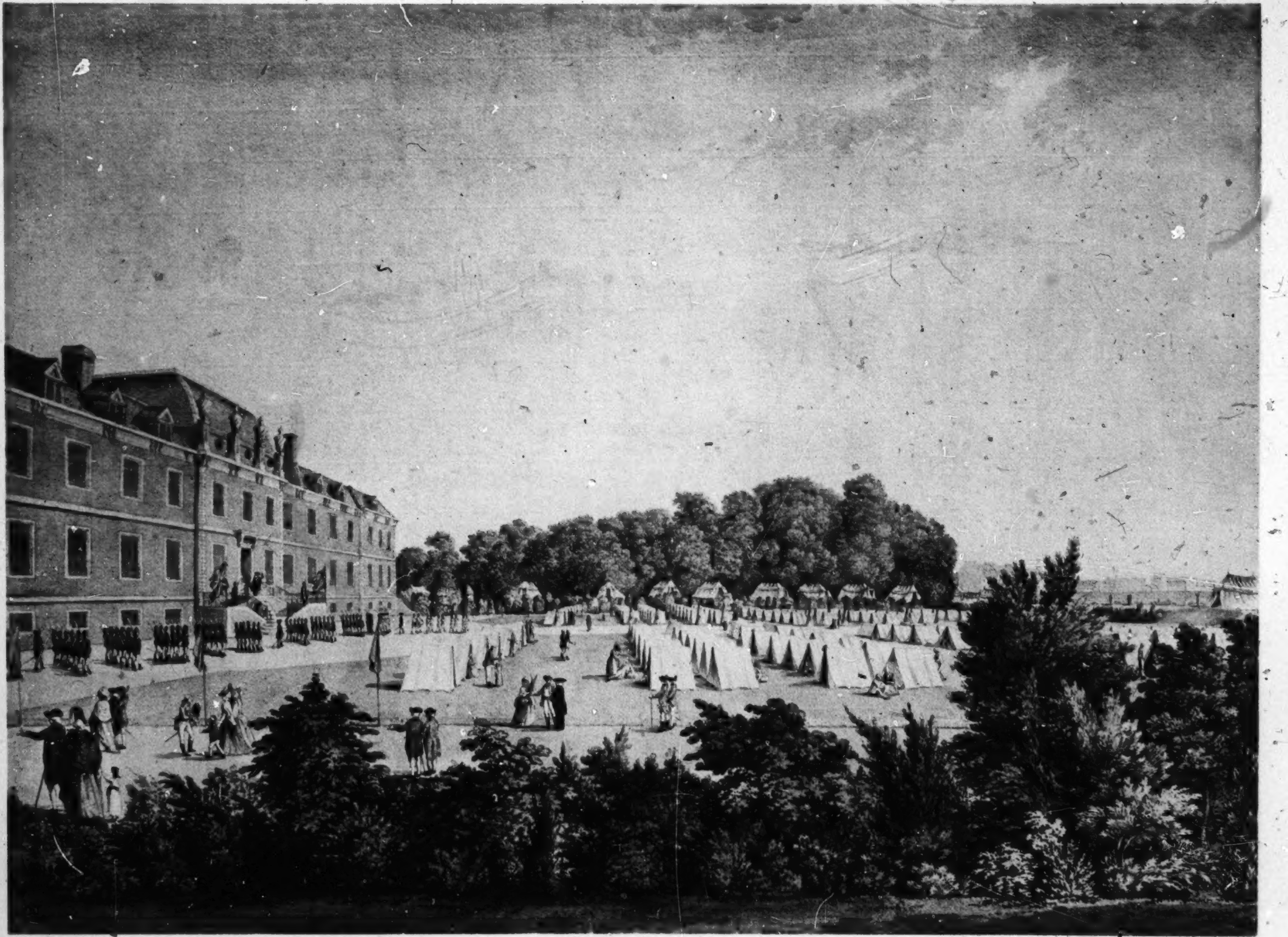
ARTIST UNKNOWN, *c.* 1810



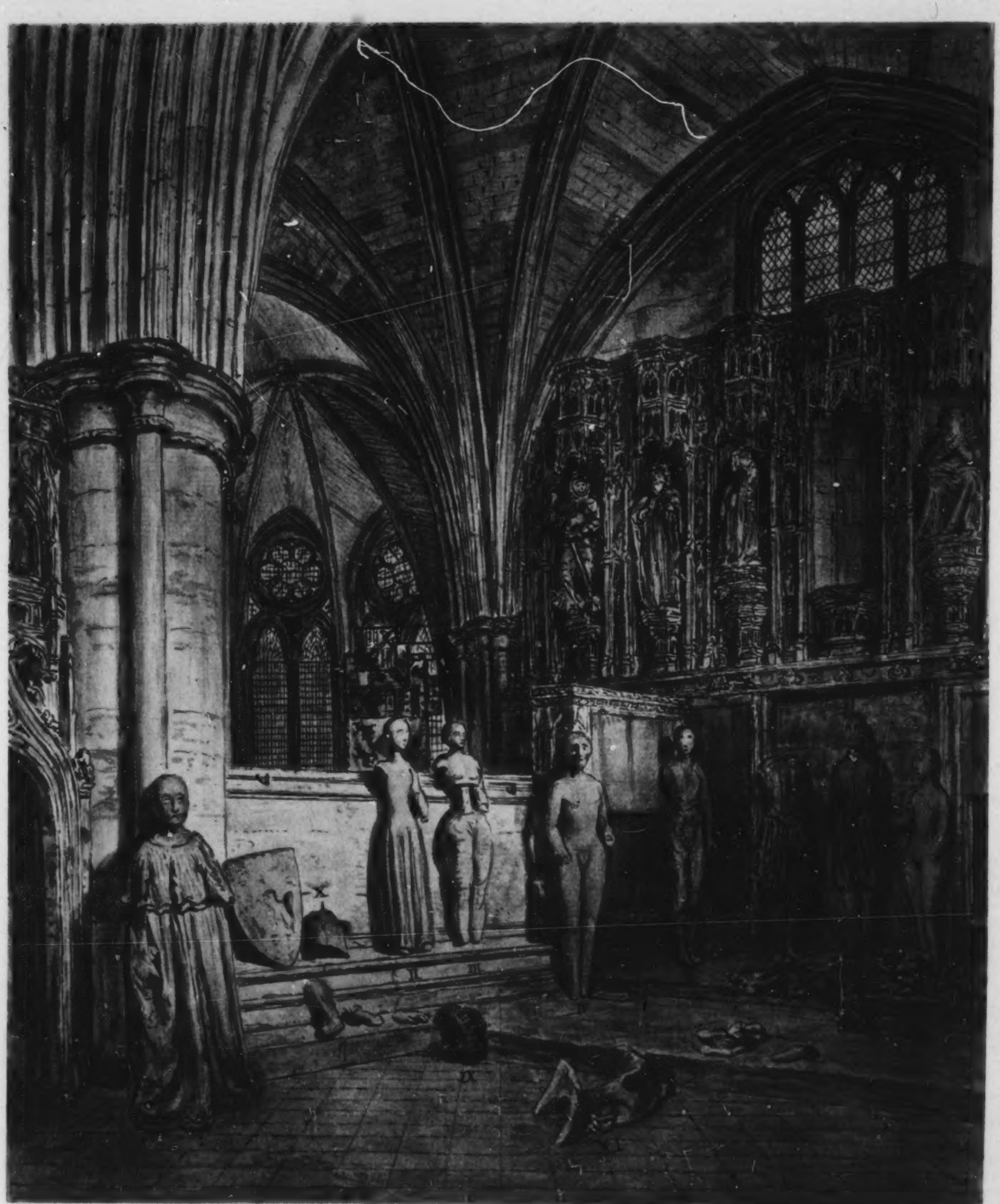
33. CHURCH OF ST. PETER LE POOR, OLD BROAD STREET



34. VIEW FROM THE CHURCHYARD OF ST. MARTIN'S-IN-THE-FIELDS



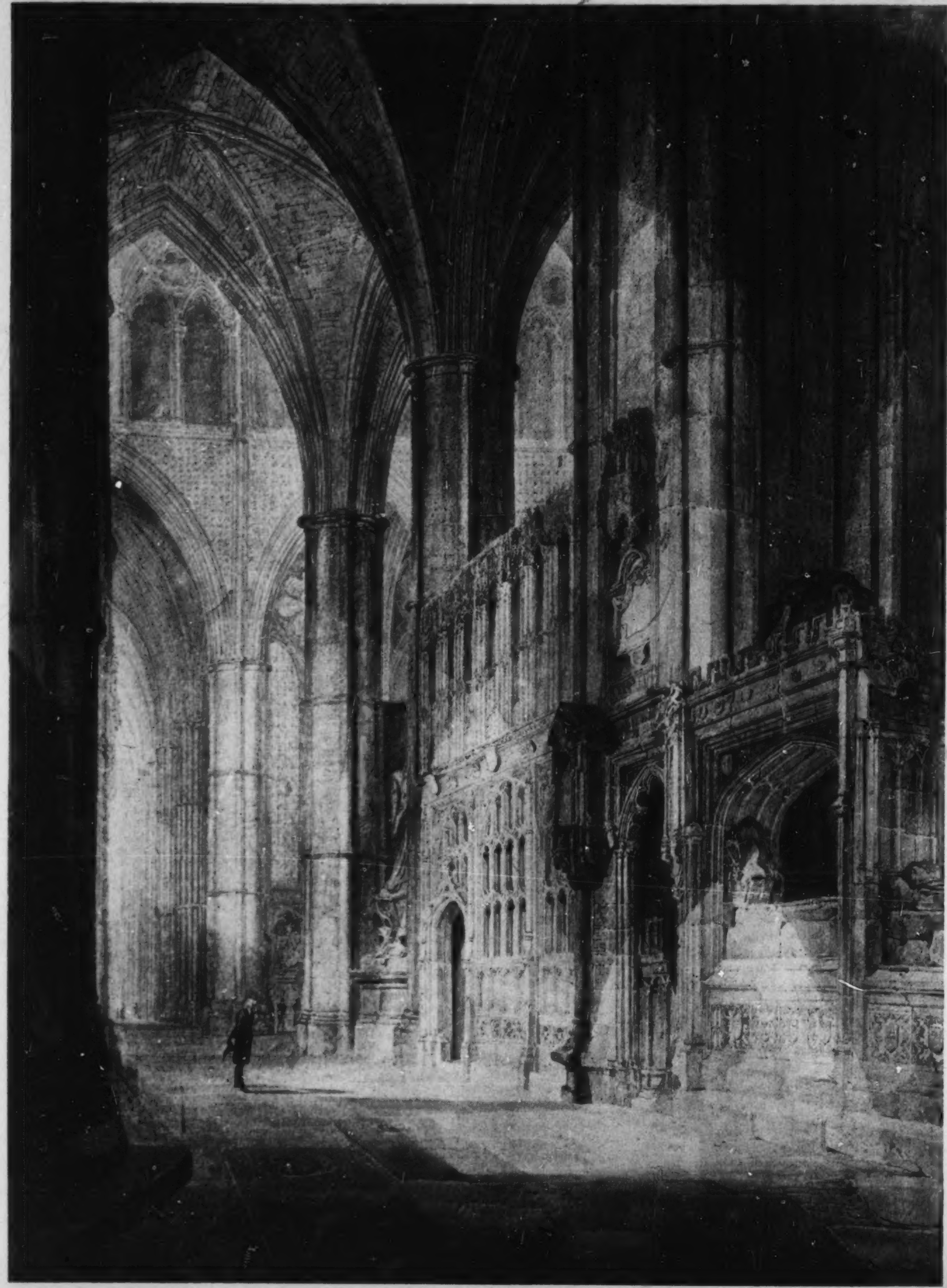
35. ENCAMPMENT IN THE GROUNDS OF MONTAGUE HOUSE
S. H. GRIMM, 1780 (1734-1794)

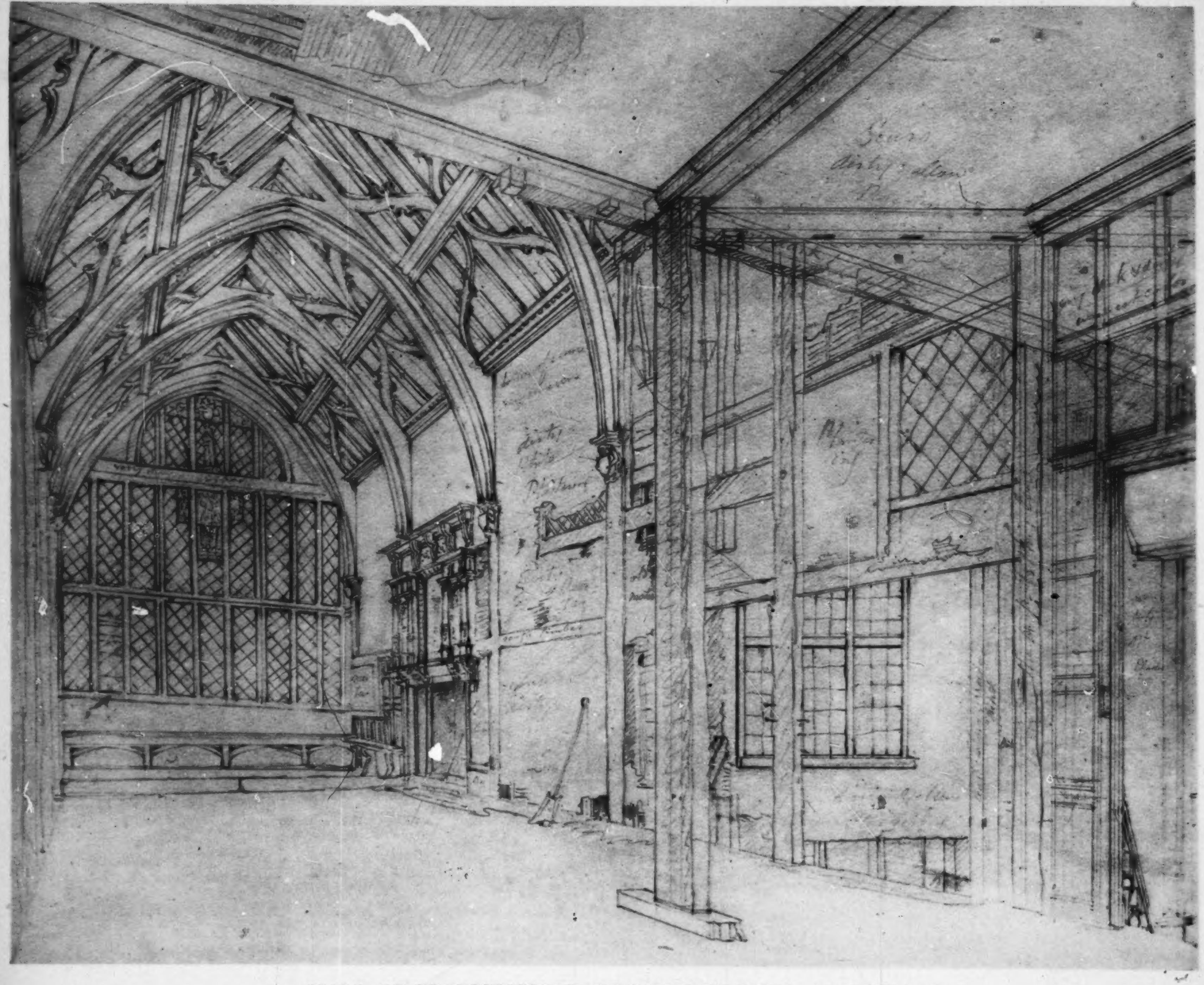


37. CHANTREY CHAPEL OF HENRY V, WESTMINSTER ABBEY

JOHN CARTER, 1786 (1748-1817)

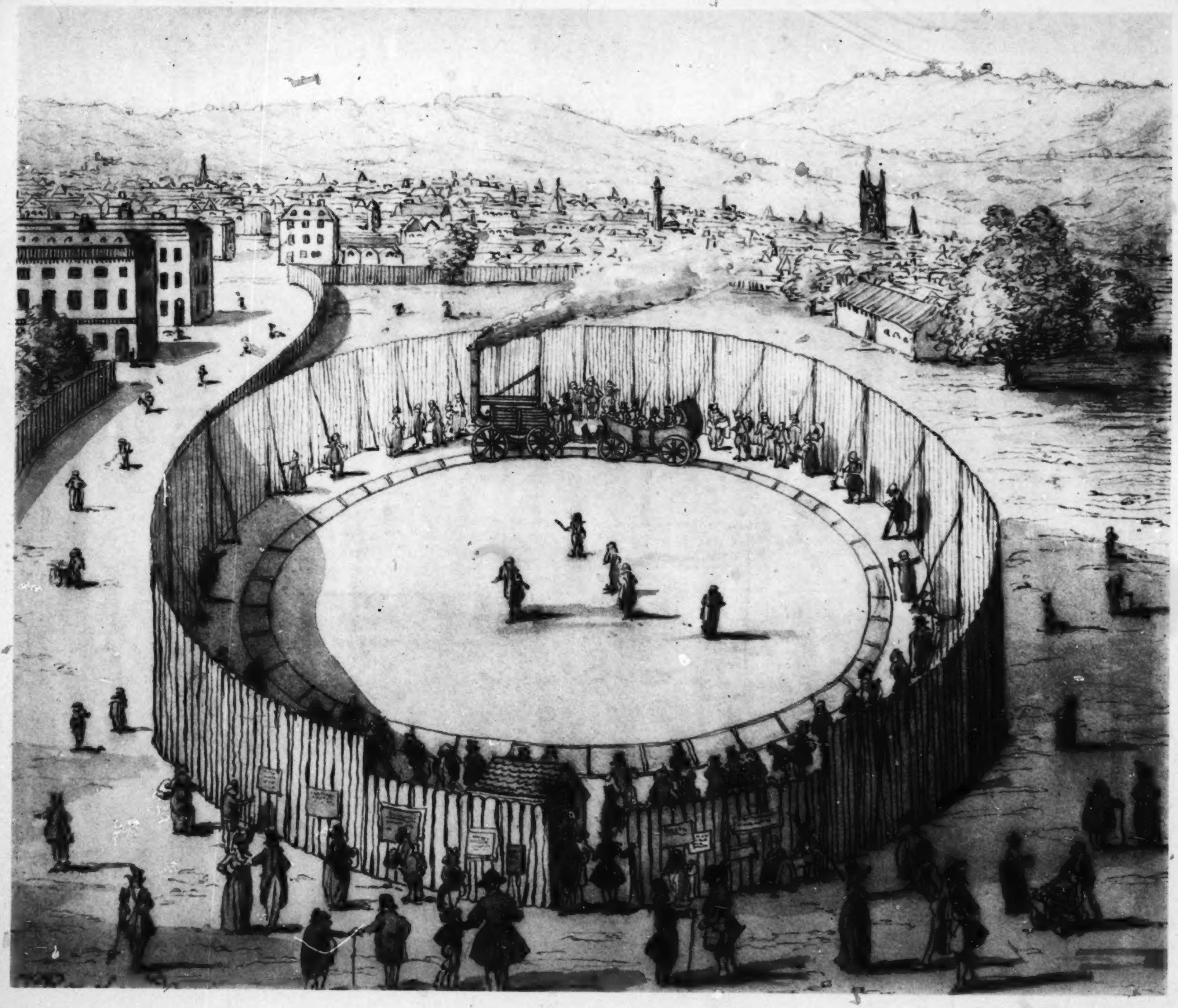
Plate XVIII





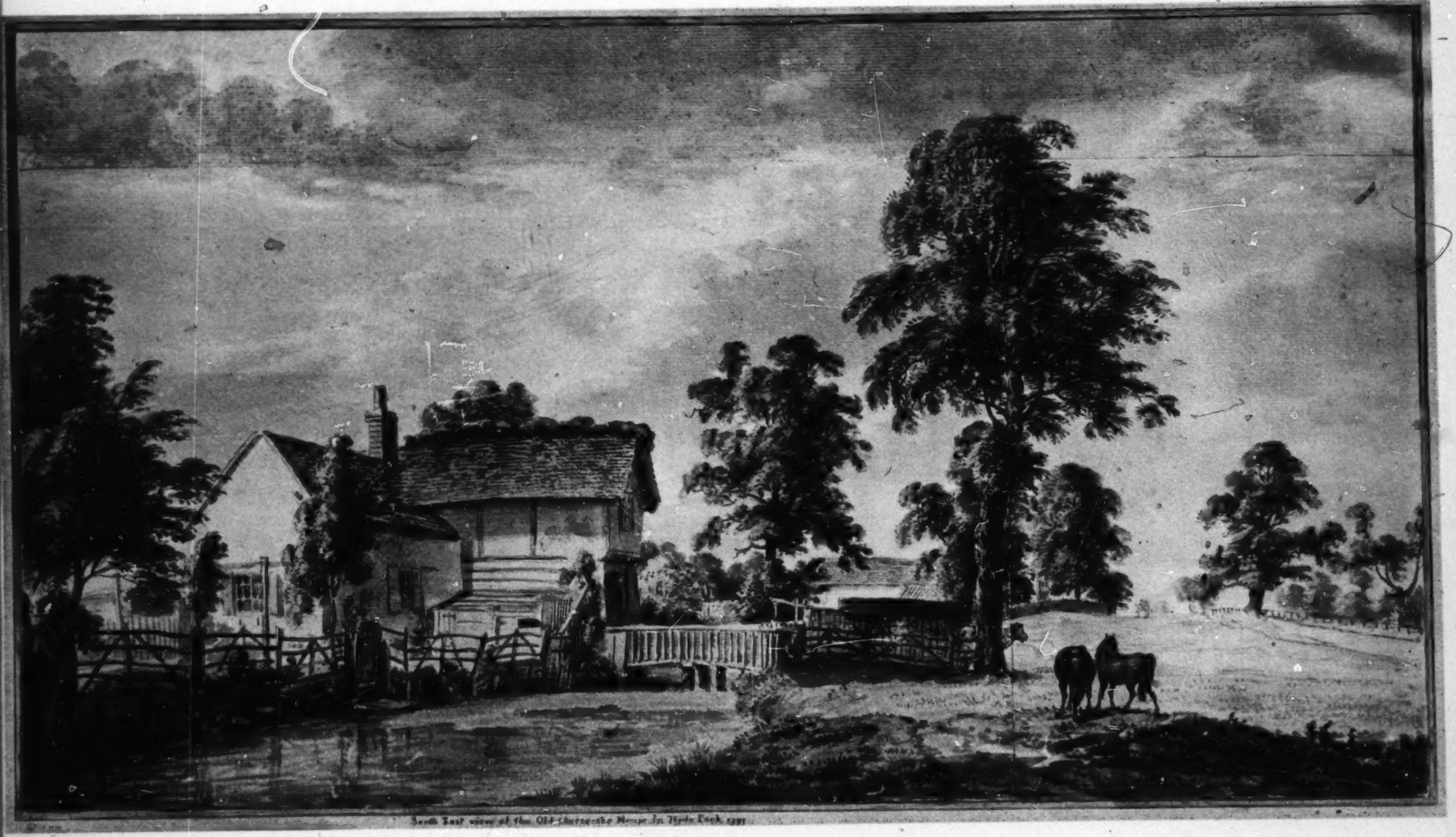
41. HALL OF BROTHERHOOD OF HOLY TRINITY, ALDERSGATE
W. CAPON, 1790 (1757-1827)

Plate XX

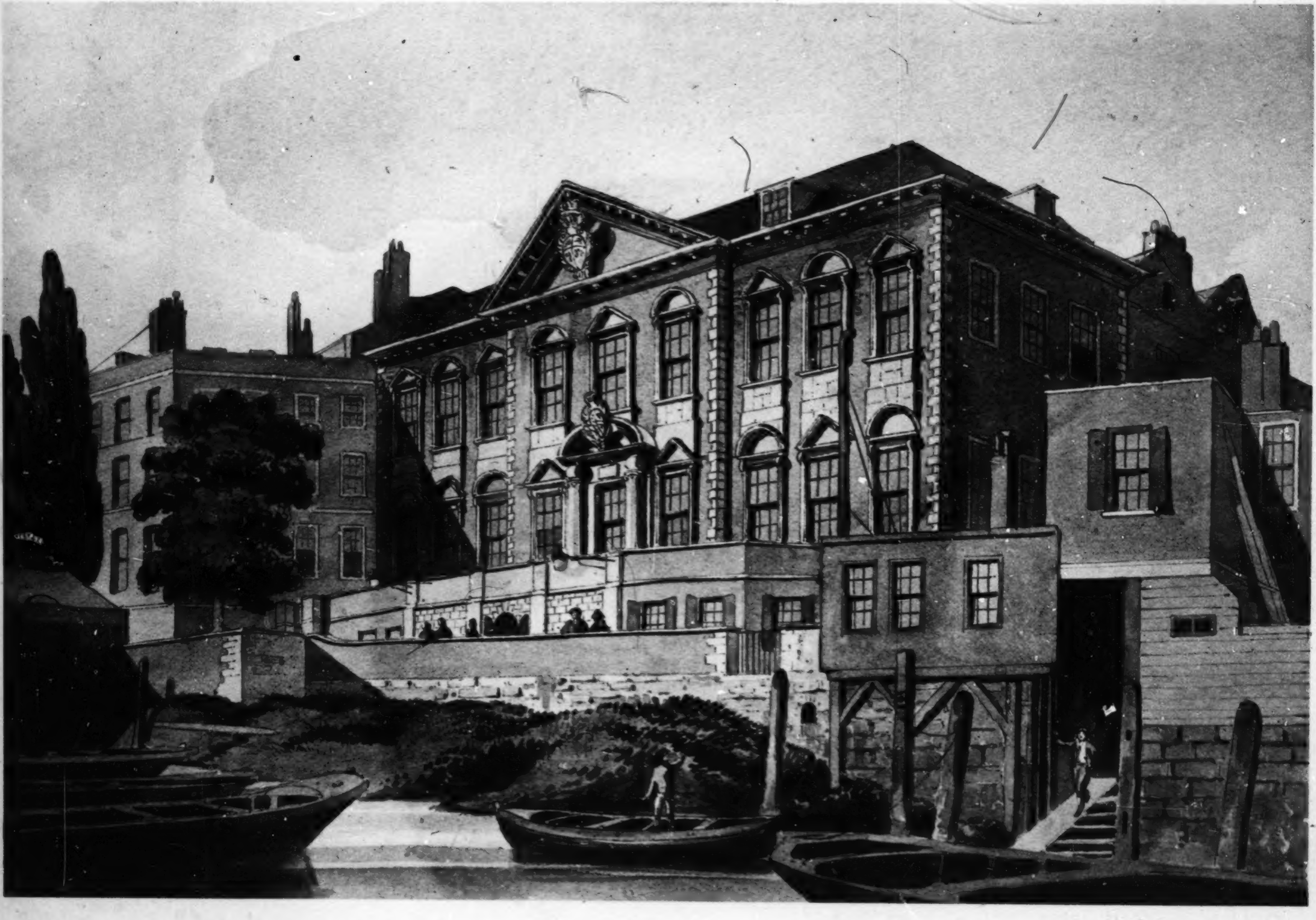


45. SITE OF EUSTON SQUARE, 1809

T. ROWLANDSON, 1809 (1756-1827)

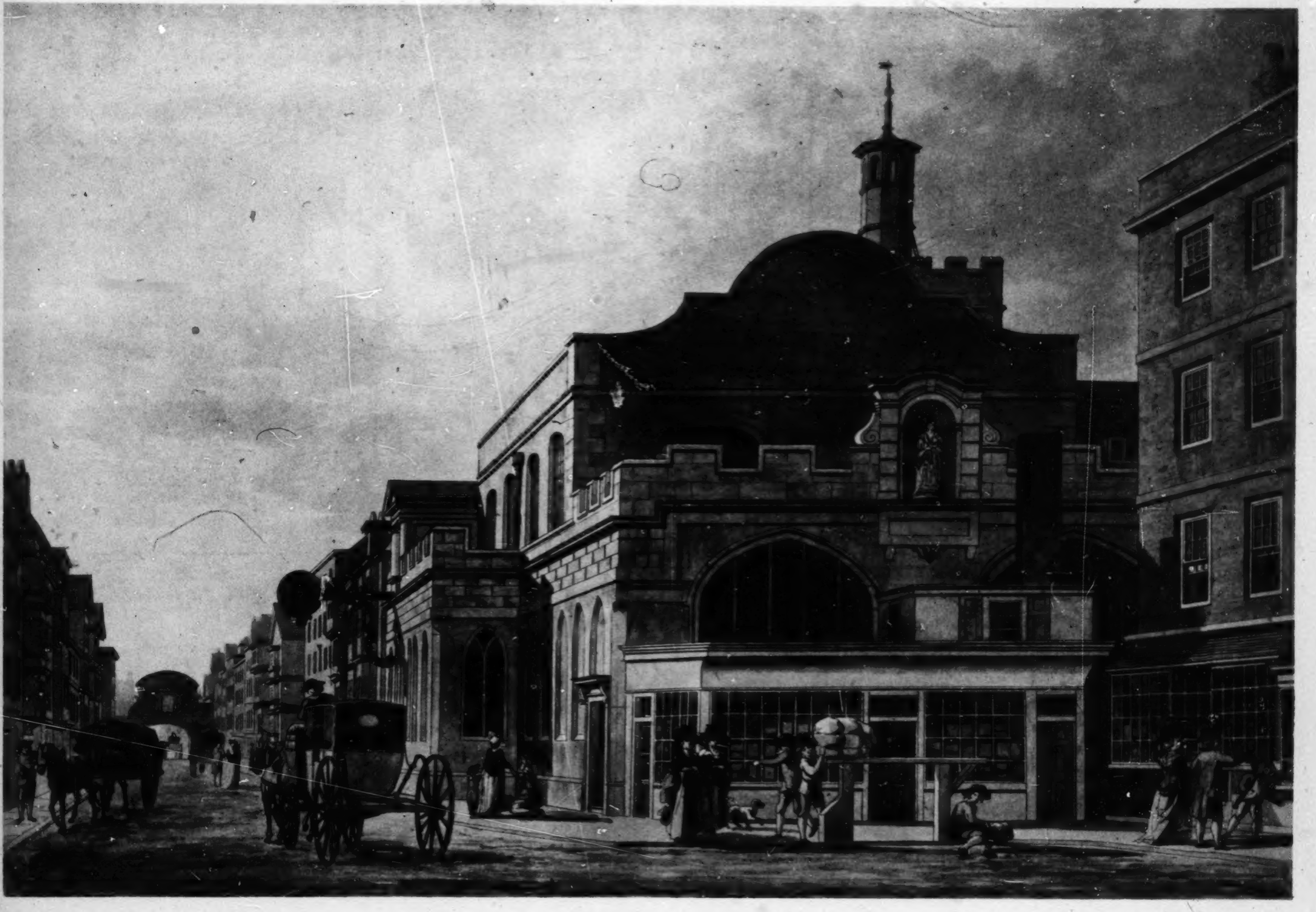

South East view of the Old Cheesecake House In Hyde Park 1797

47. THE OLD CHEESE-CAKE HOUSE, HYDE PARK.
1797



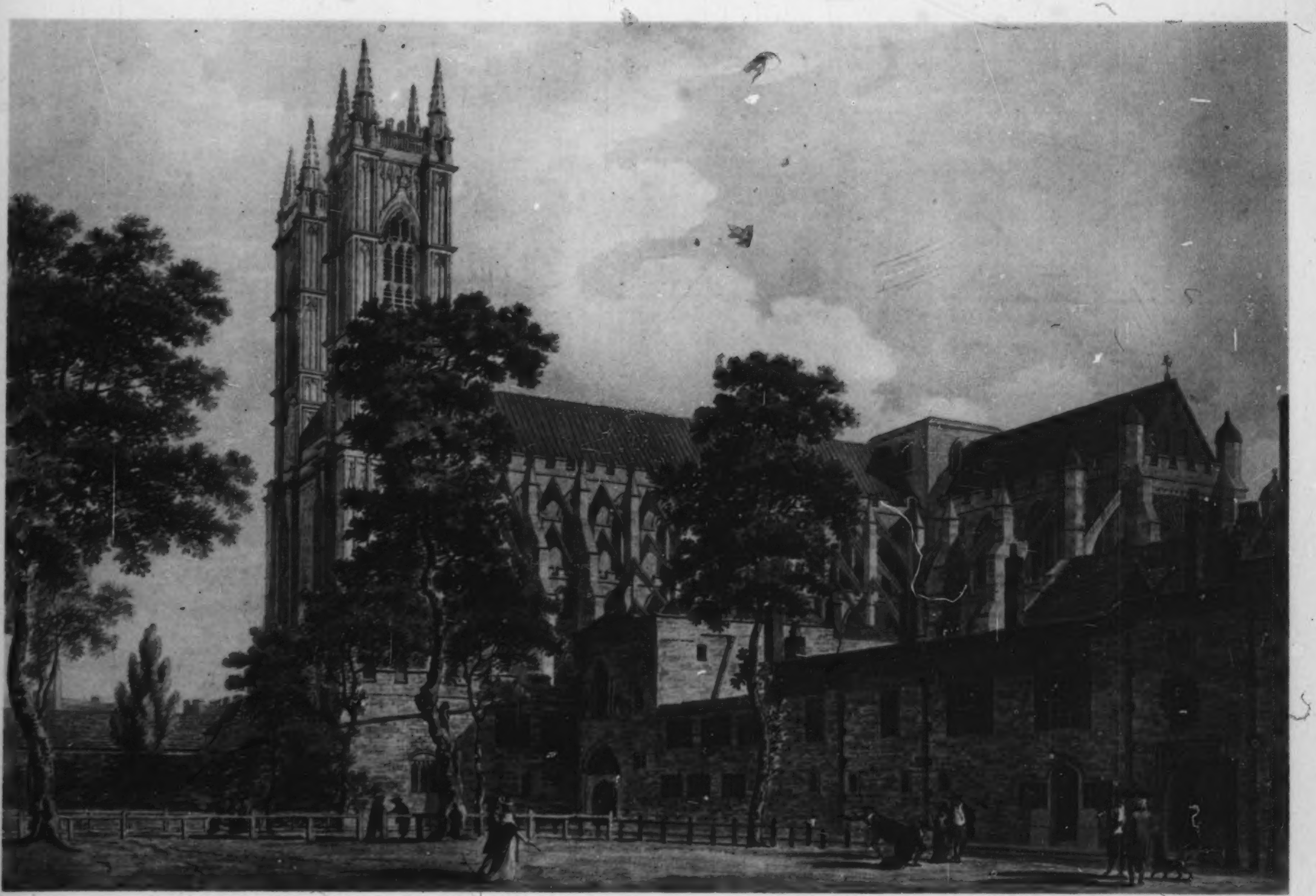
49. 'FISHMONGERS' HALL FROM THE RIVER

c. 1819



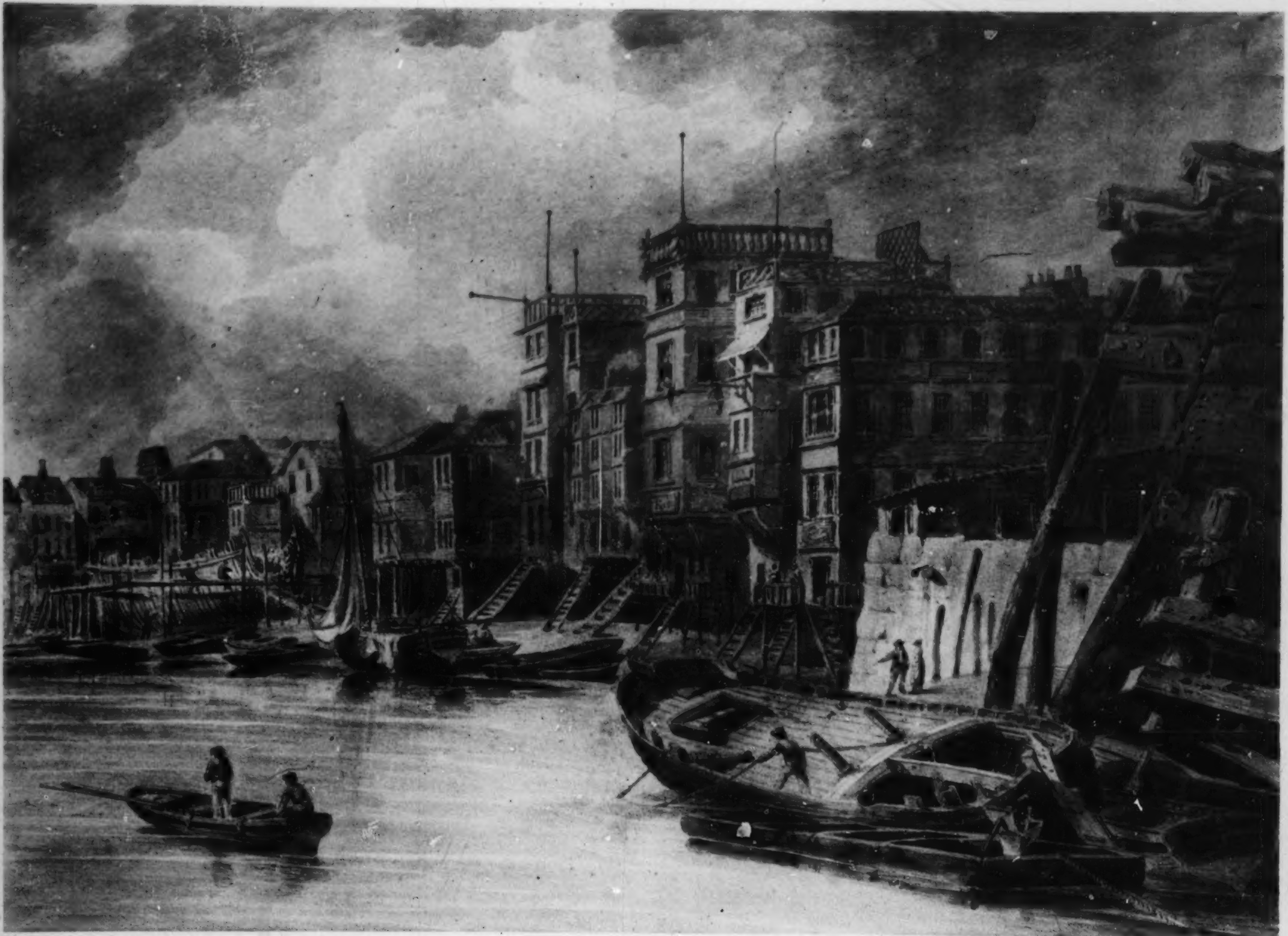
59. ST. DUNSTAN'S-IN-THE-WEST, FLEET STREET

T. MALTON THE ELDER (1726-1801)



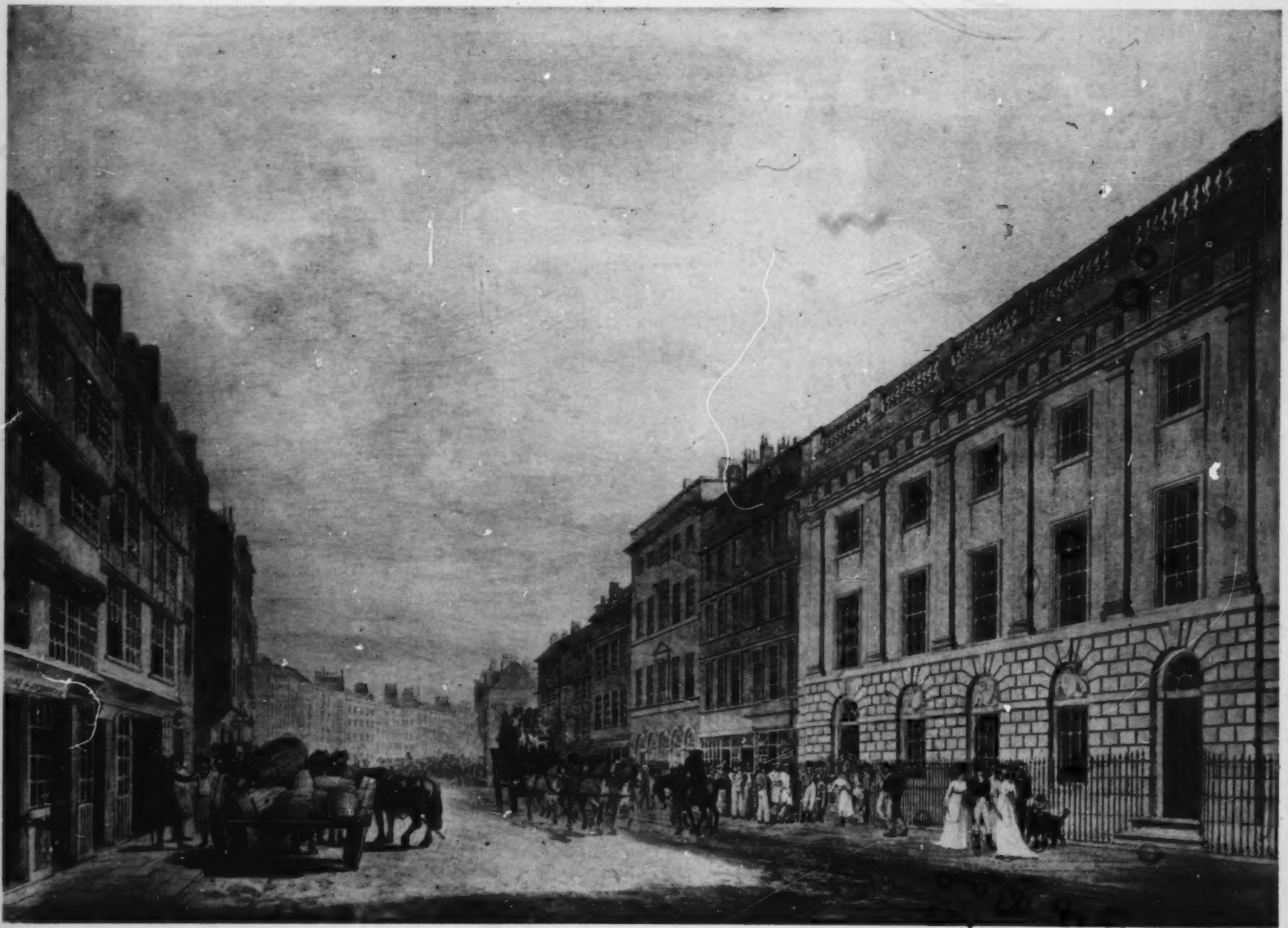
61. WESTMINSTER ABBEY FROM DEAN'S YARD

T. MALTON THE ELDER (1726-1801)



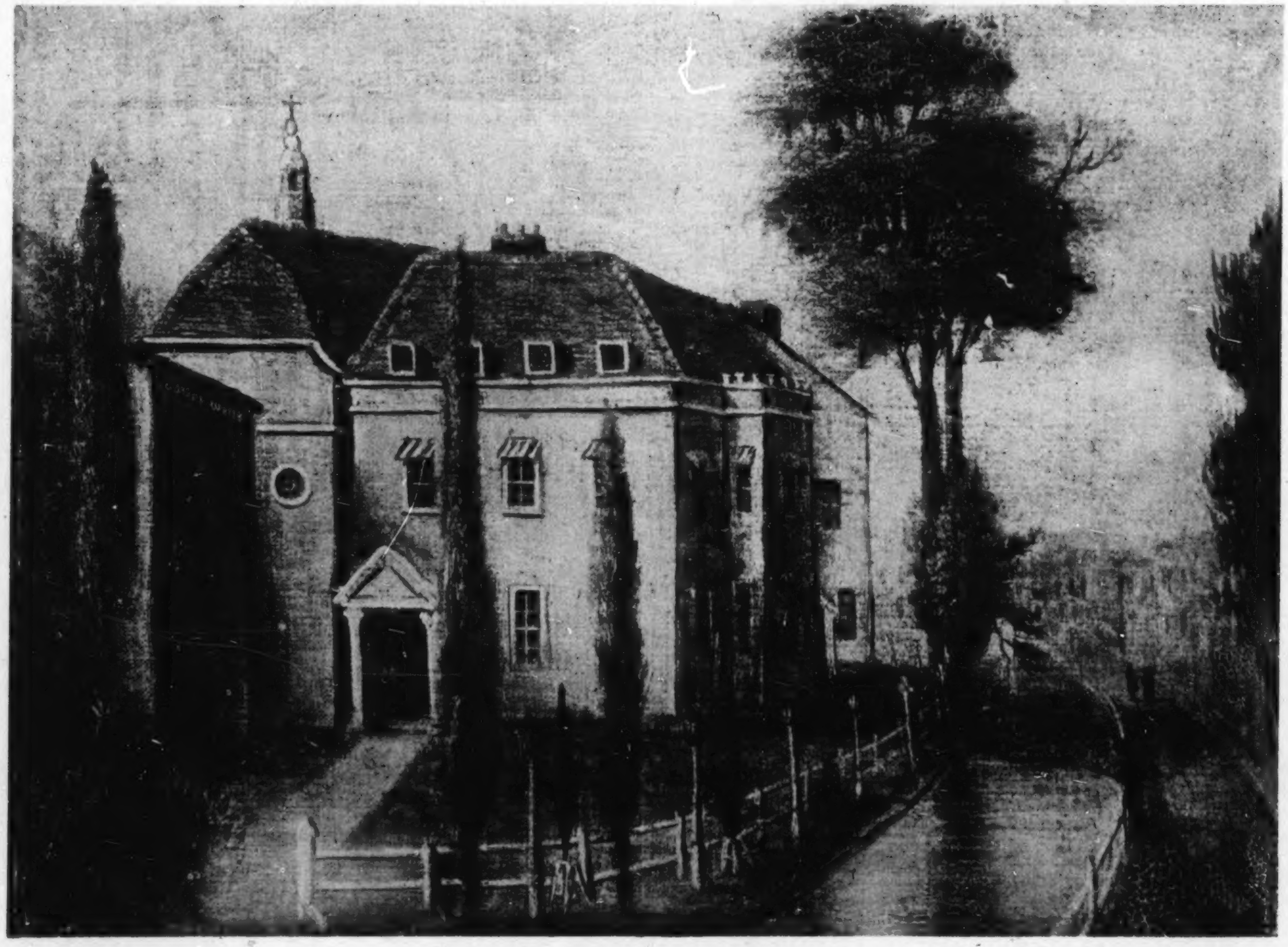
63. WAPPING

THOMAS GIRTIN (1773-1802)



64. EAST INDIA HOUSE FROM THE WEST

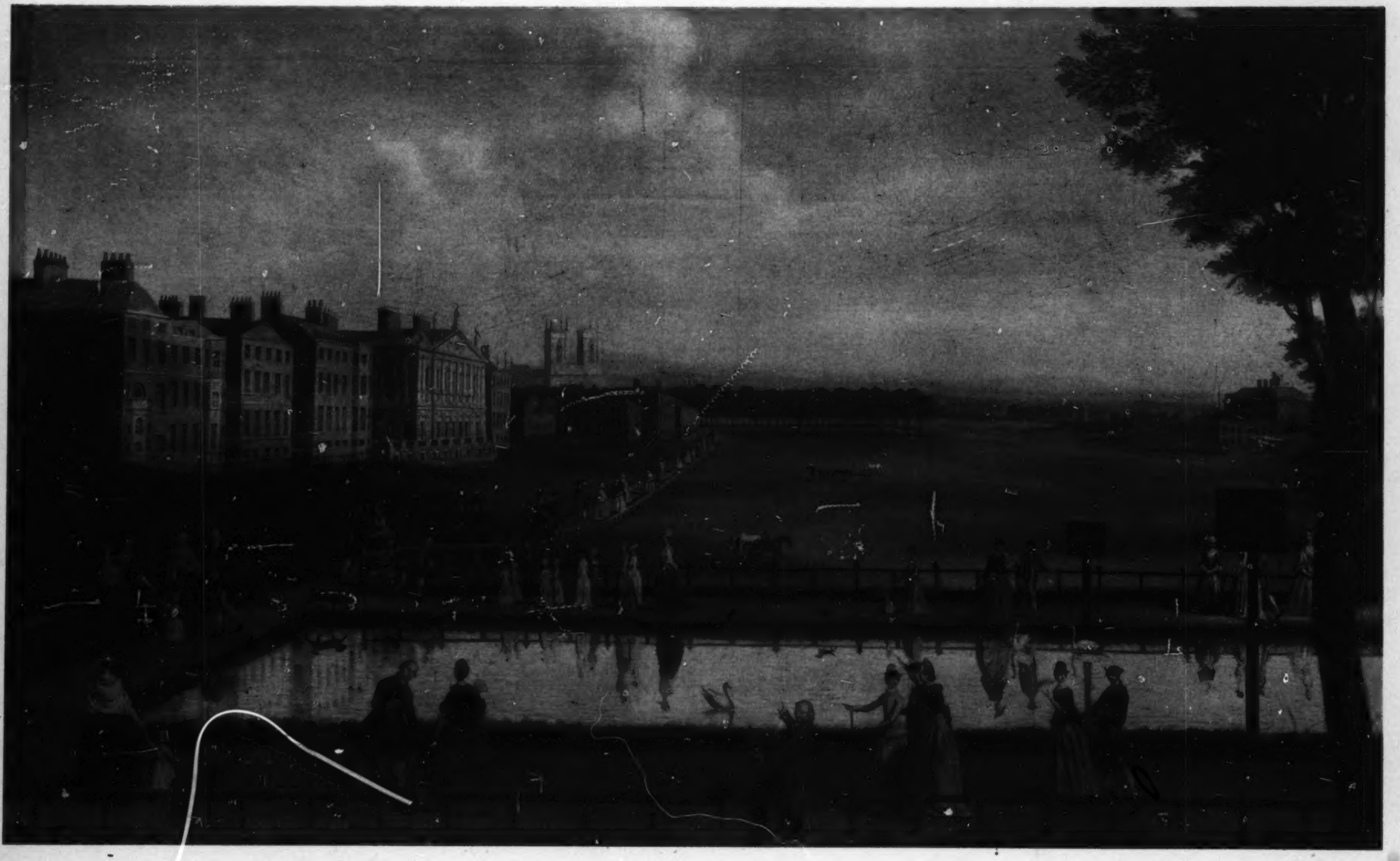
T. MALTON THE YOUNGER (1748-1804)



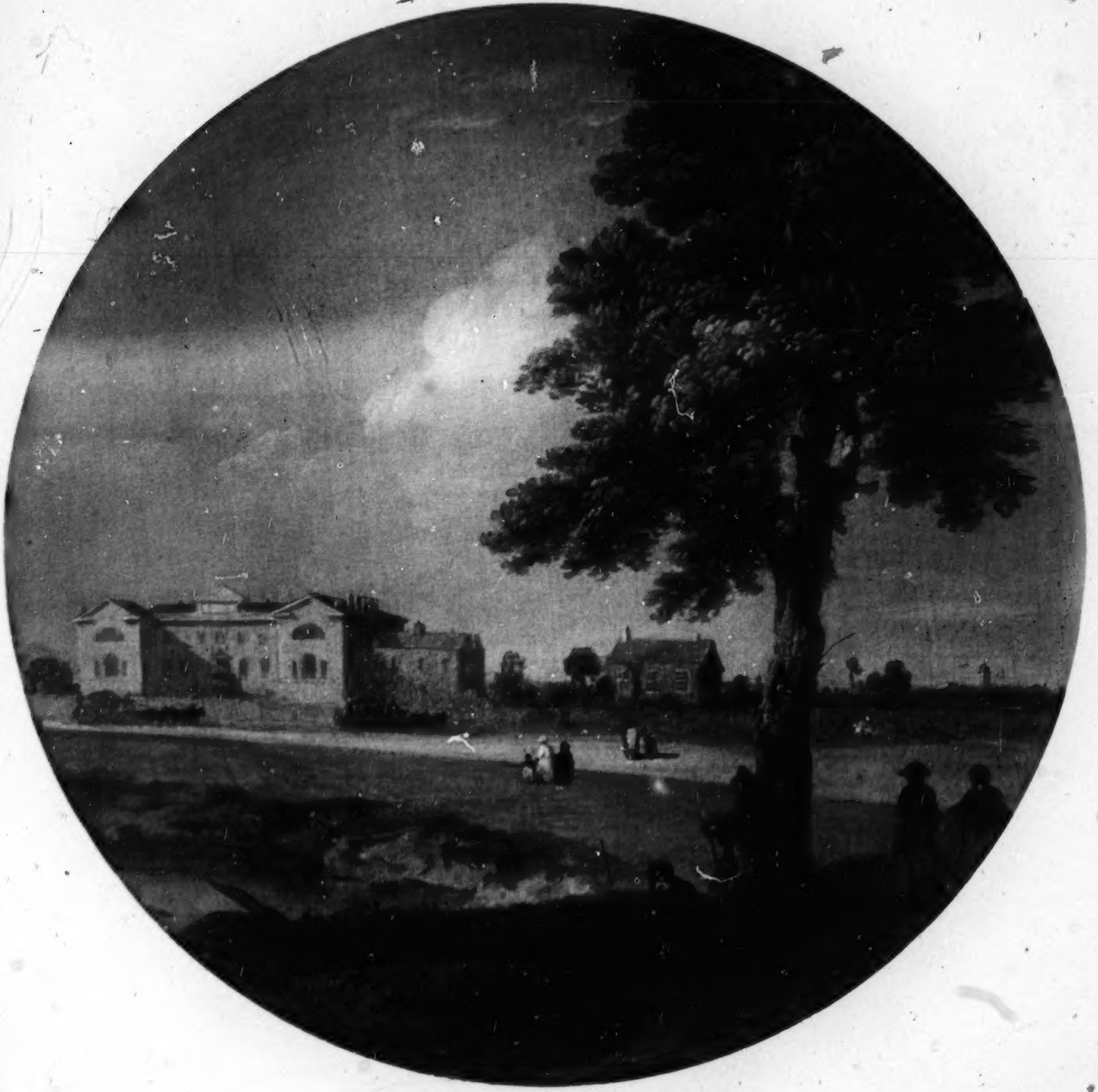
67. SADLER'S WELLS

R. C. ANDREWS

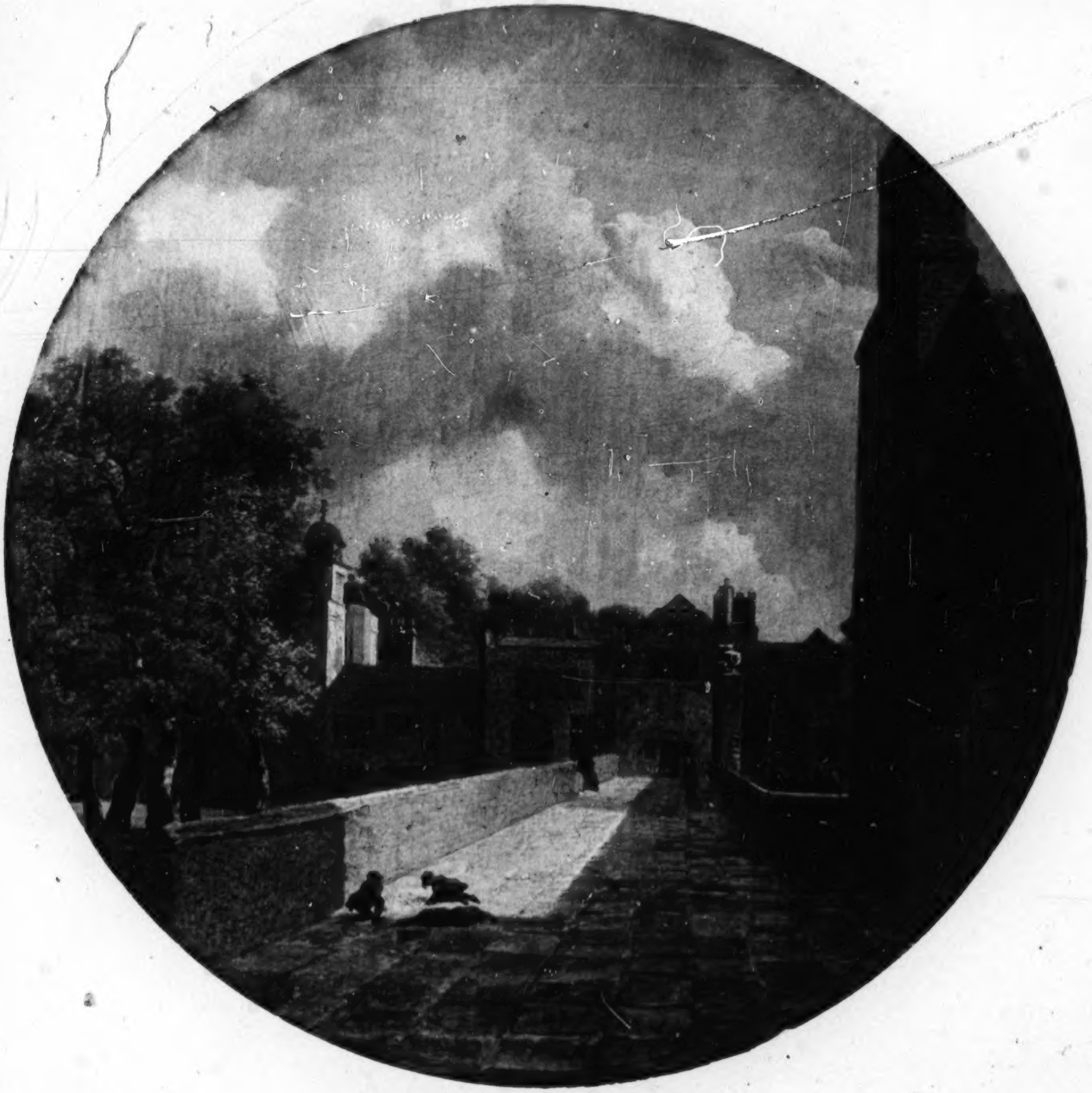
Plate XXVIII



68. GREEN PARK, 1760
W. HOGARTH, 1760 (1697-1764)

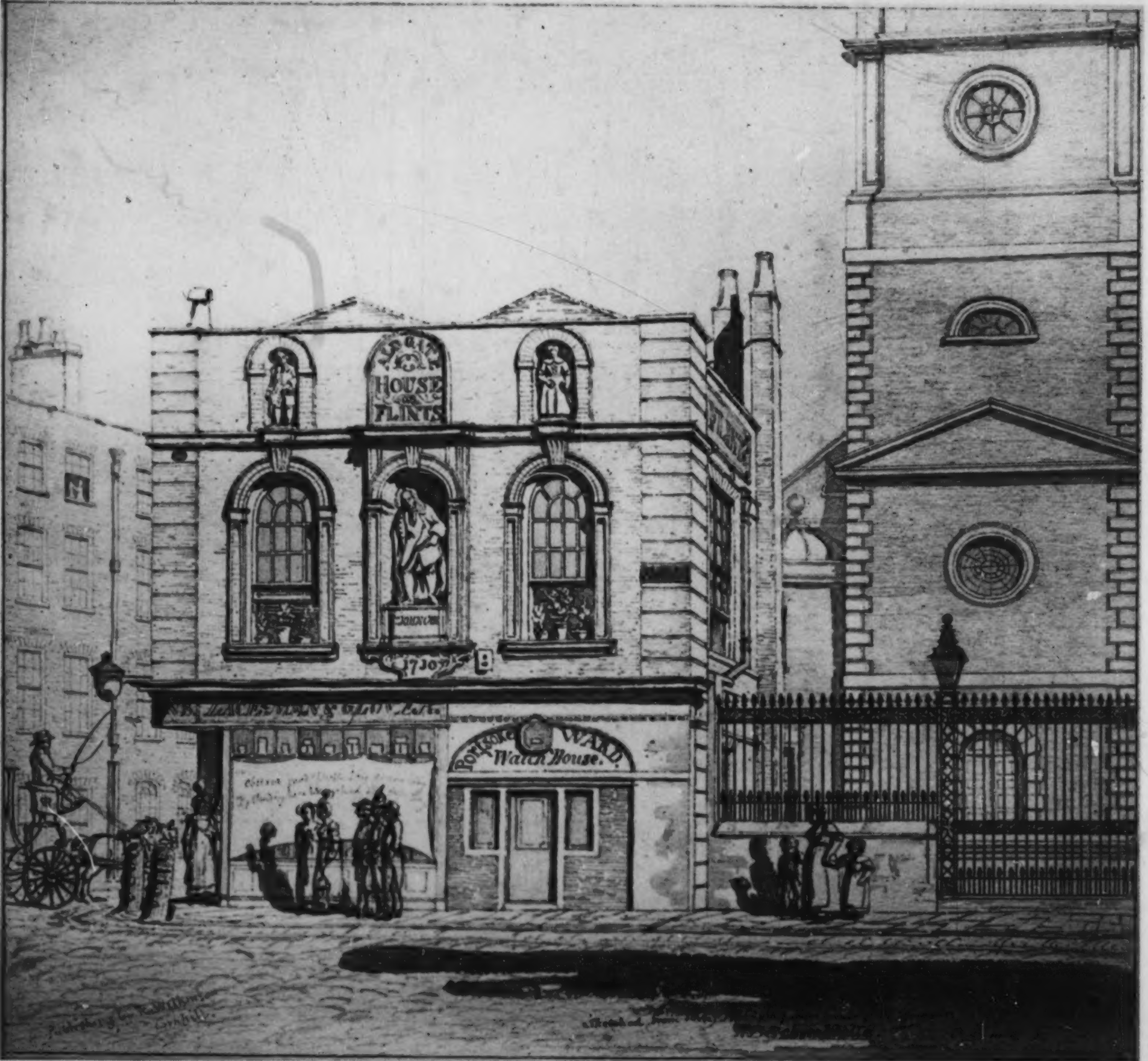


71. ST. GEORGE'S HOSPITAL
R. WILSON, R. A., 1746 (1714-1782)



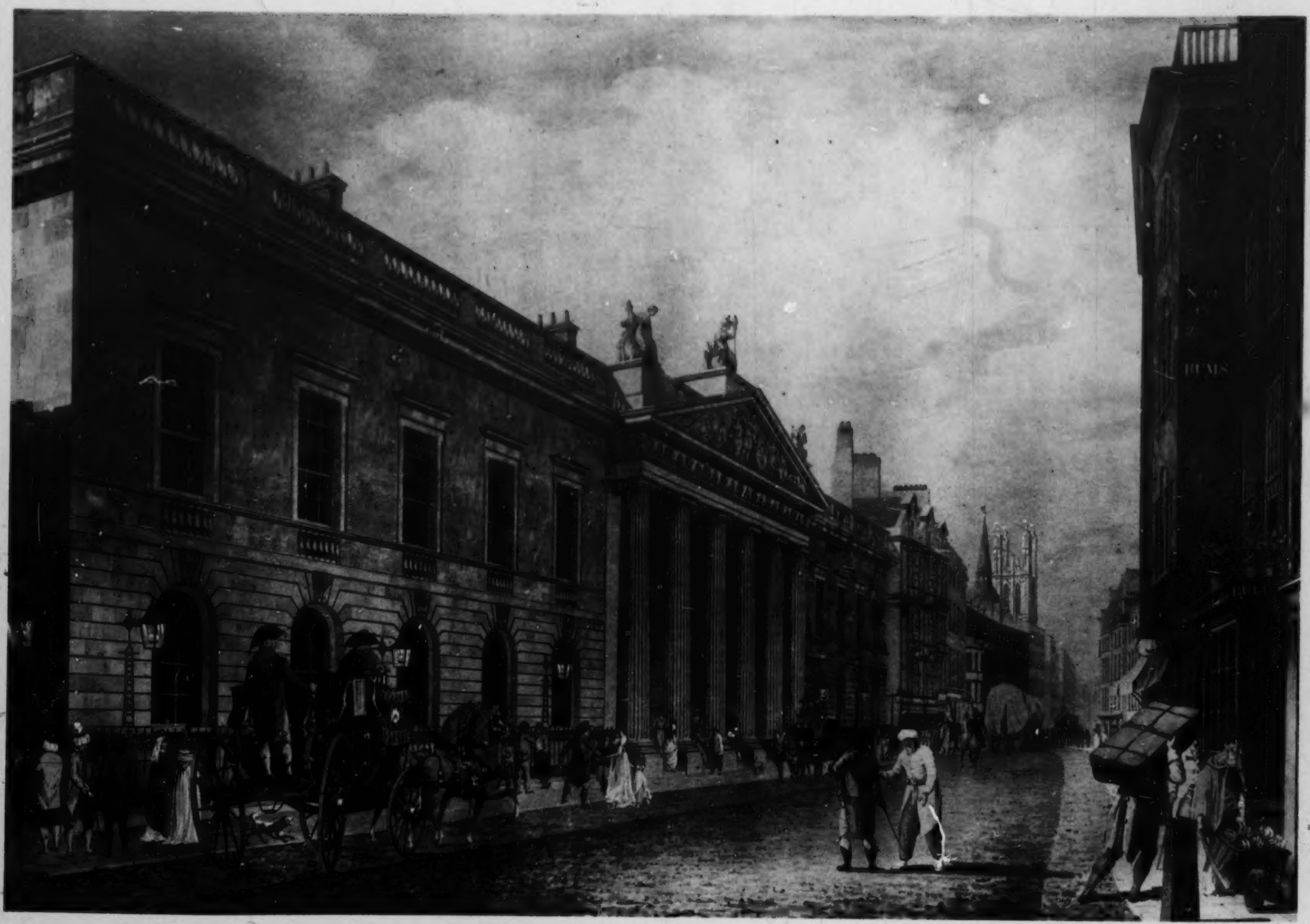
72. THE CHARTERHOUSE

THOMAS GAINSBOROUGH, R. A., 1746 (1727-1788)



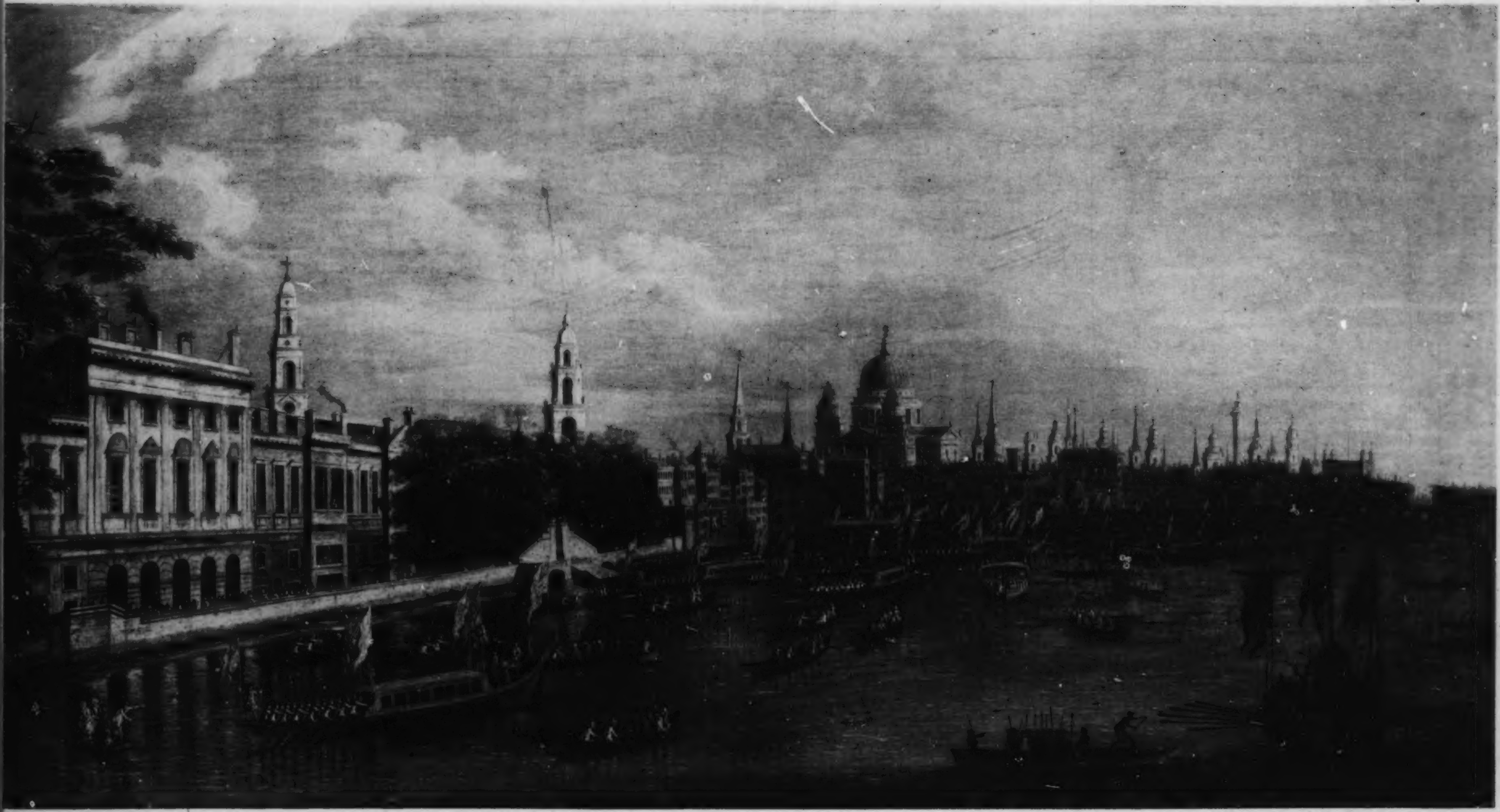
73. ALDGATE PARISH SCHOOL AND WATCH-HOUSE AND TOWER OF CHURCH

R. B. SCHNEBBELIE (DIED ABOUT 1849)



77. EAST INDIA HOUSE FROM THE EAST

T. MALTON THE YOUNGER (1748-1804)



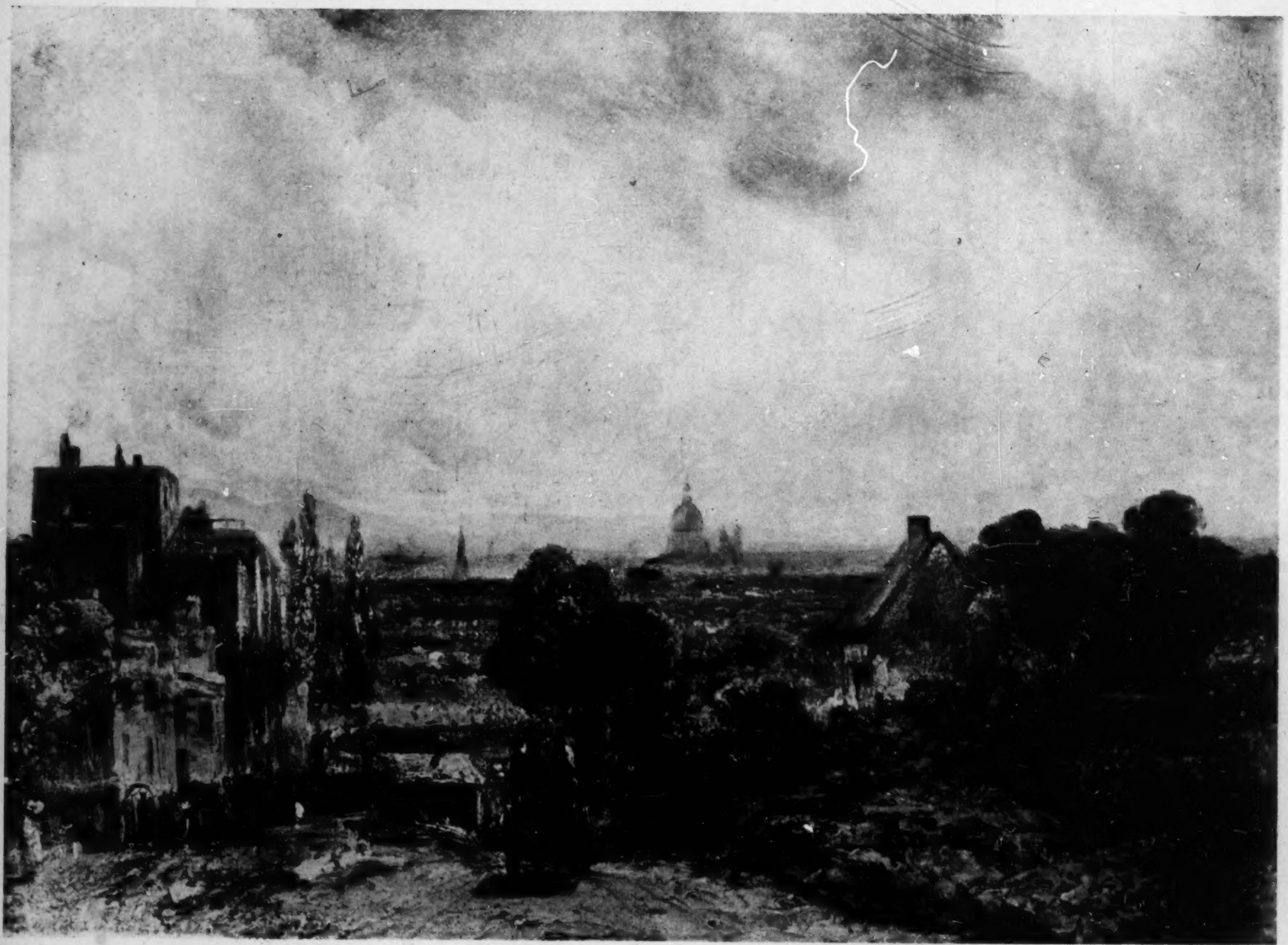
78. A WATER PAGEANT ON THE THAMES

SCHOOL OF SAMUEL SCOTT

81. WESTMINSTER BRIDGE AND WESTMINSTER ABBEY FROM THE RIVER

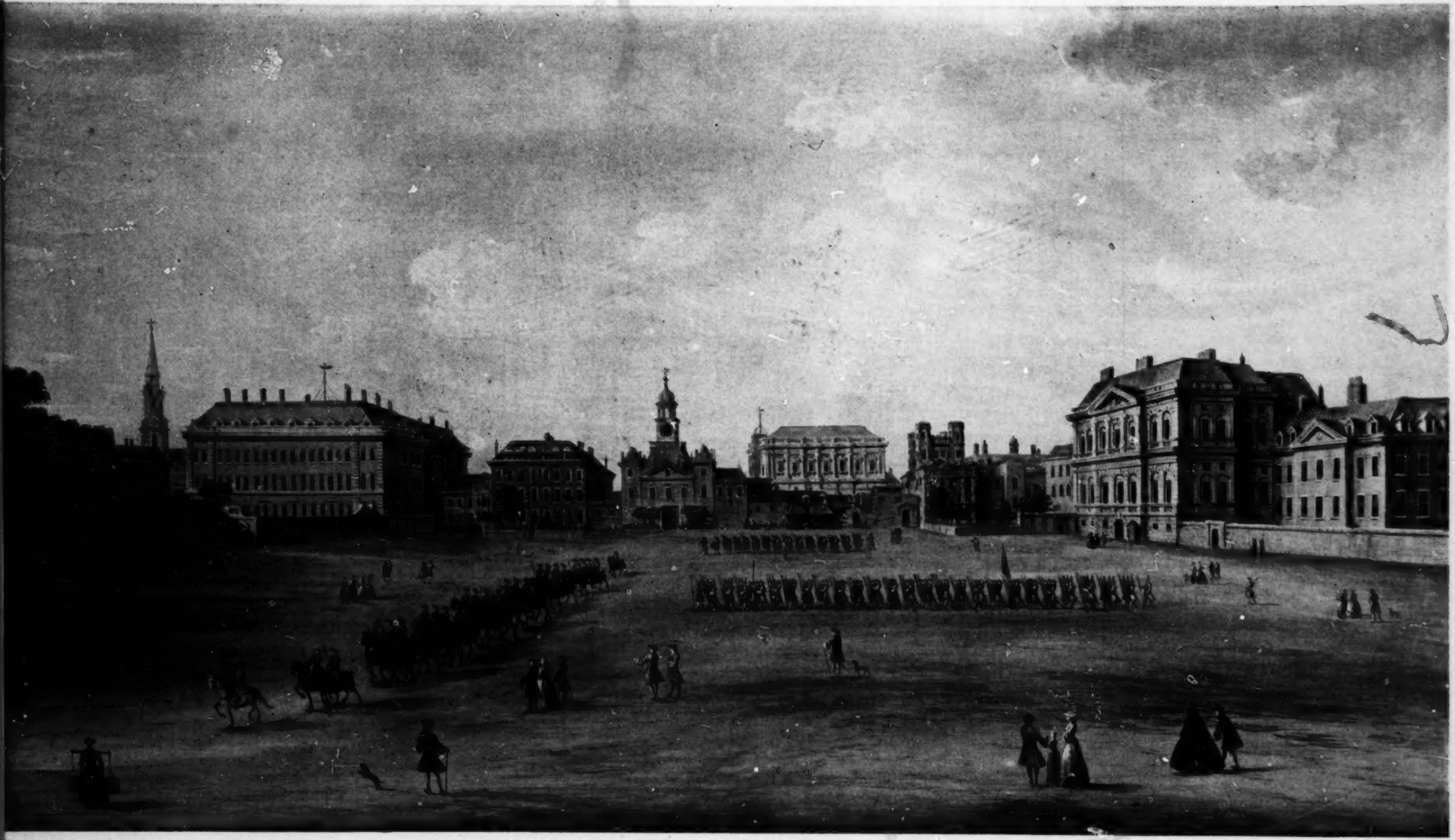
SAMUEL SCOTT (ABOUT 1710-1772)

Plate XXXV



82. SIR RICHARD STEELE'S COTTAGE, HAMPSTEAD

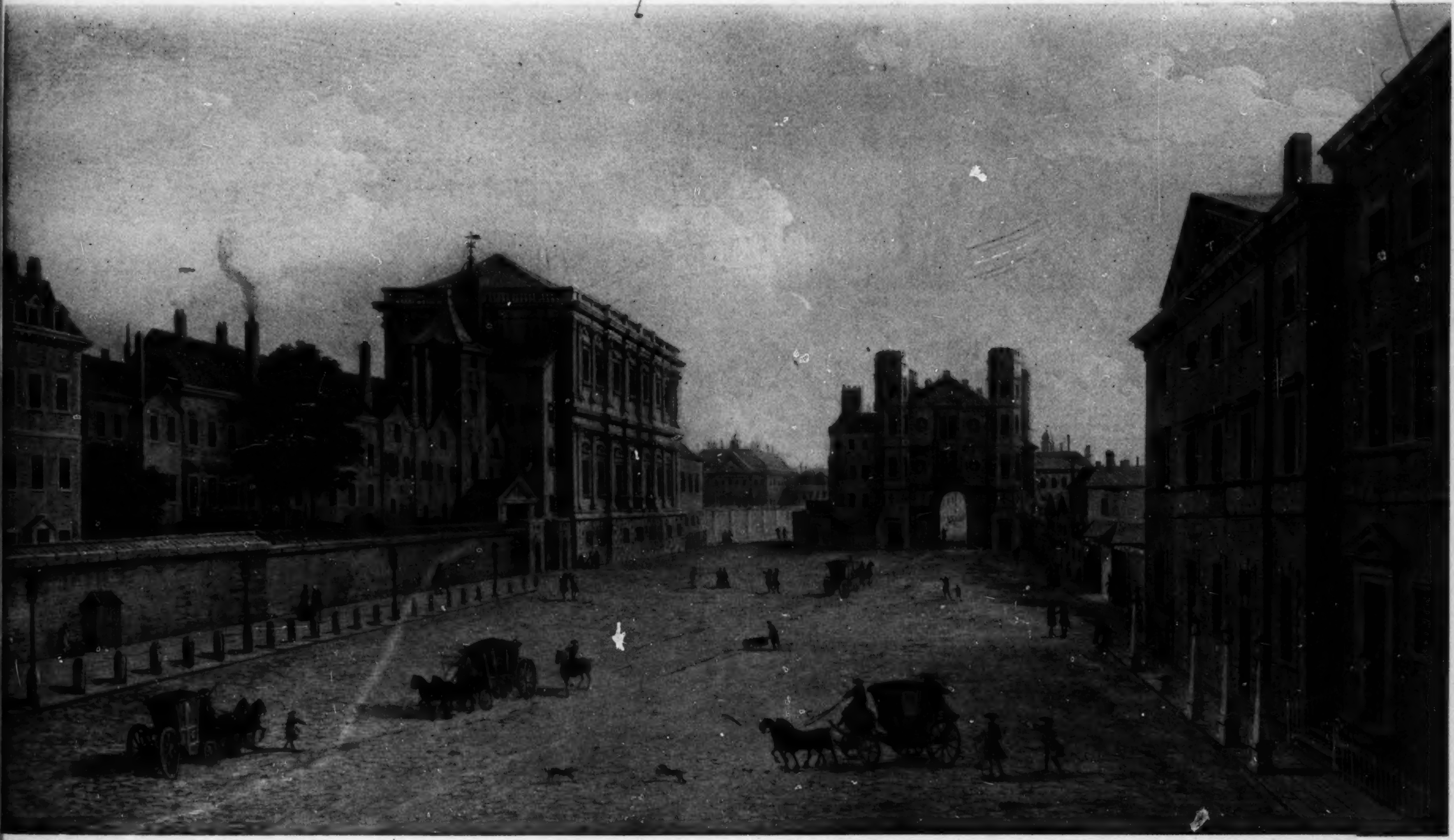
J. CONSTABLE, R.A., 1832 (1776-1837)



87. PARADE AND WHITEHALL FROM ST. JAMES'S PARK

S. SCOTT (*c.* 1710-1772)

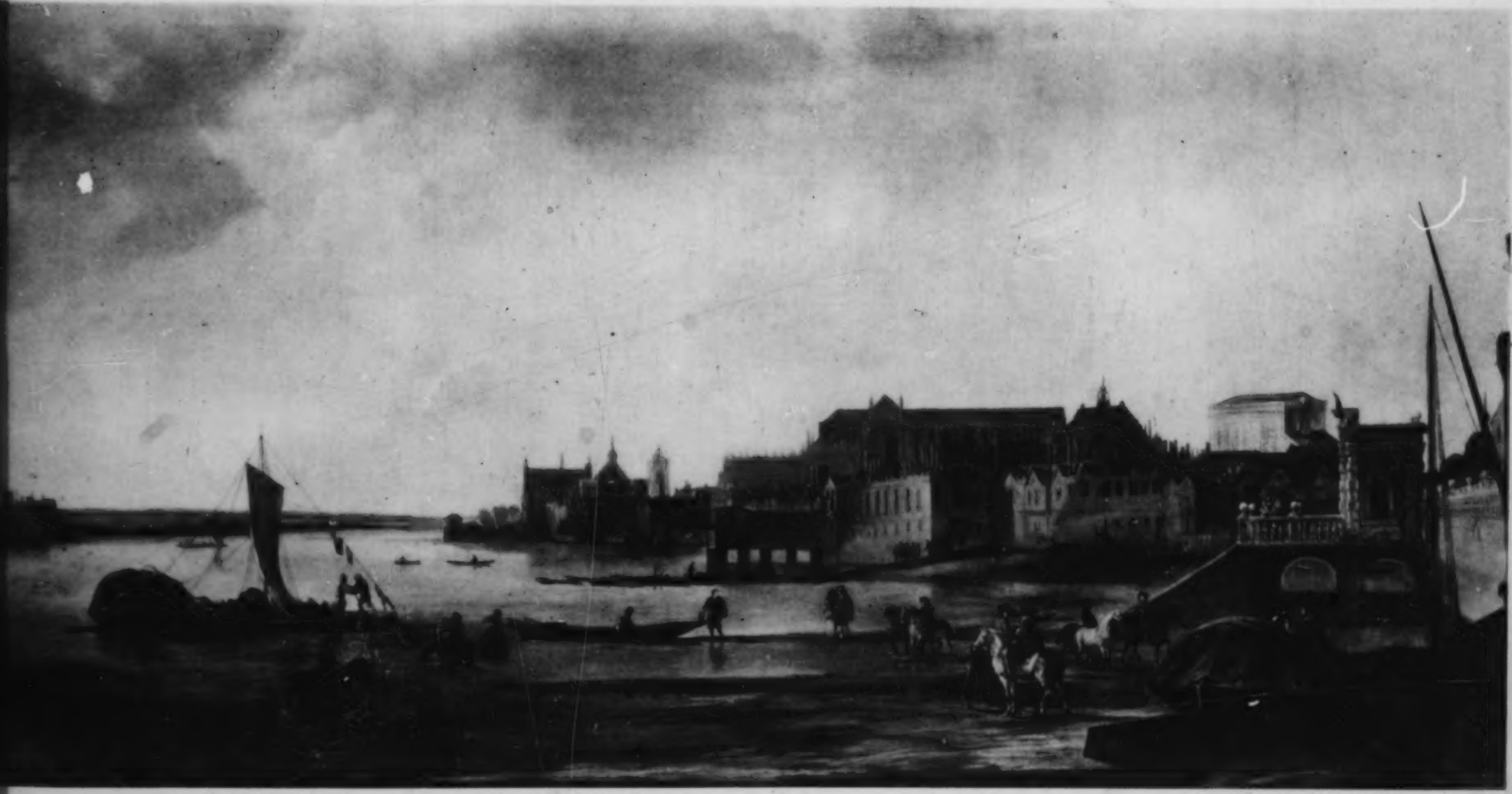
7



88. WHITEHALL FROM THE NORTH

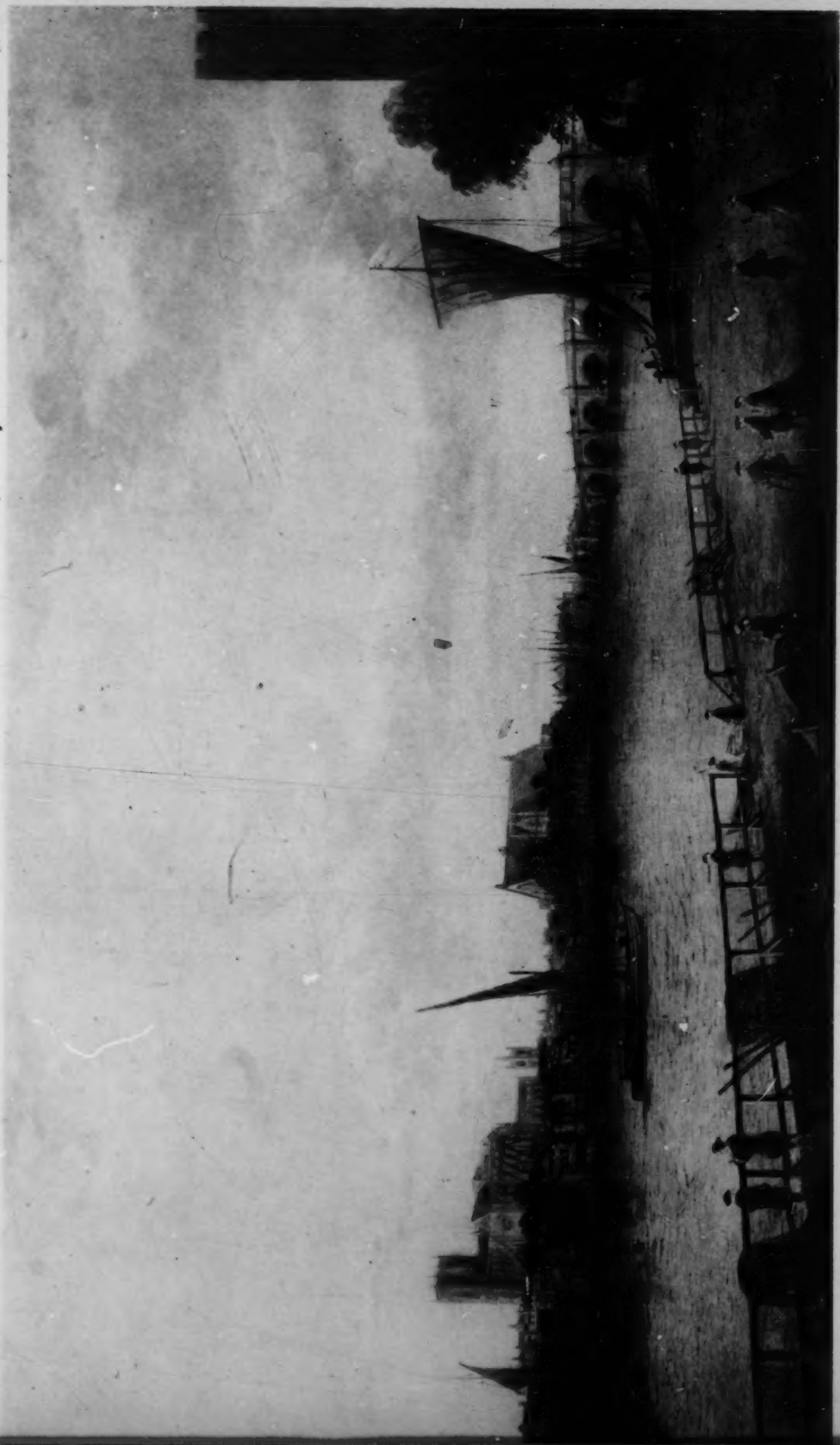
S. SCOTT (*c.* 1710-1772)

Plate XXXVIII

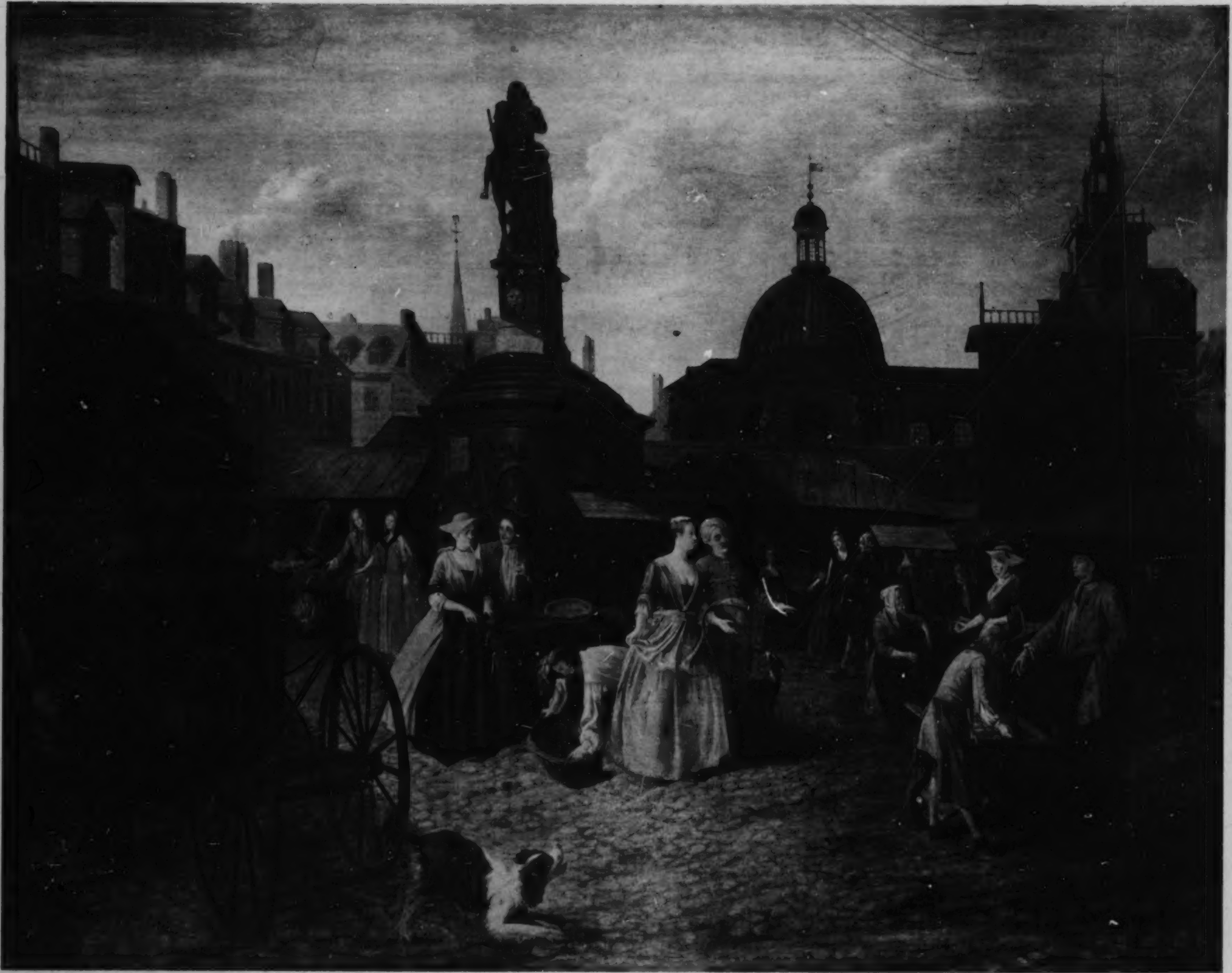


91. WESTMINSTER FROM BELOW YORK WATER-GATE

THOMAS WIJCK (ABOUT 1616-1677)

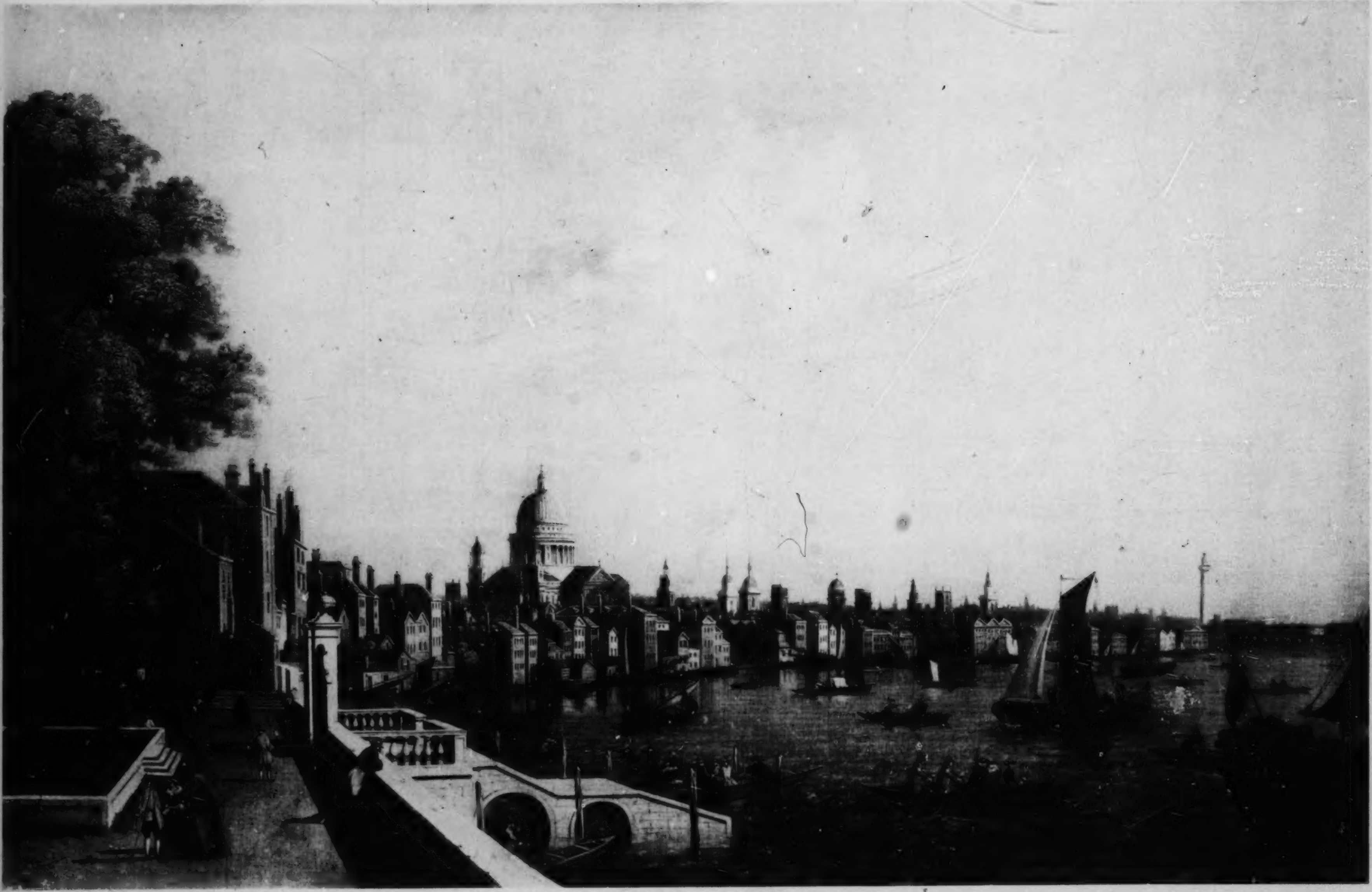


92. WESTMINSTER FROM LAMBETH
S. SCOTT (?) (c. 1710-1772)



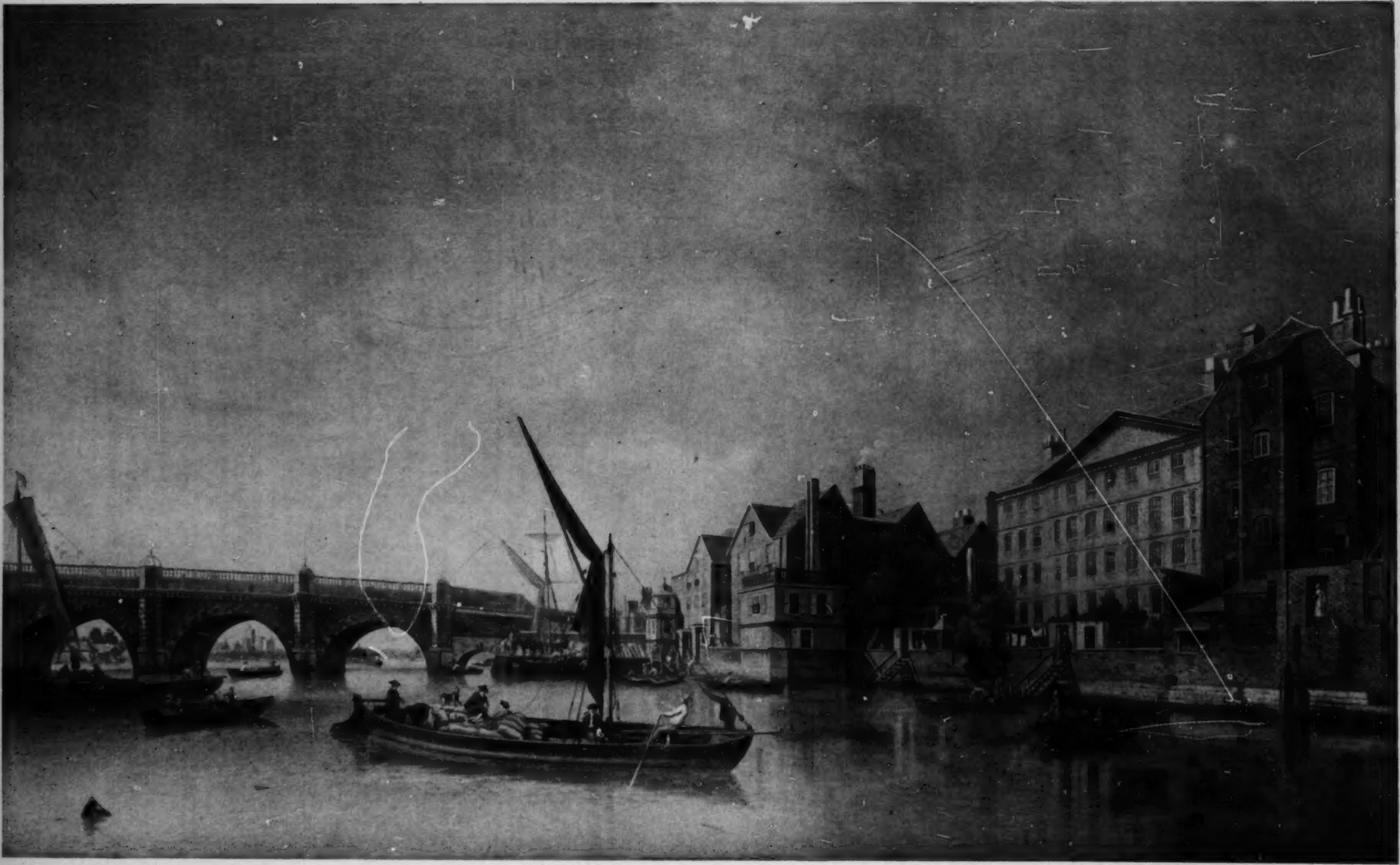
93. THE OLD STOCKS' MARKET

JOSEF VAN AKEN (1709-1749)



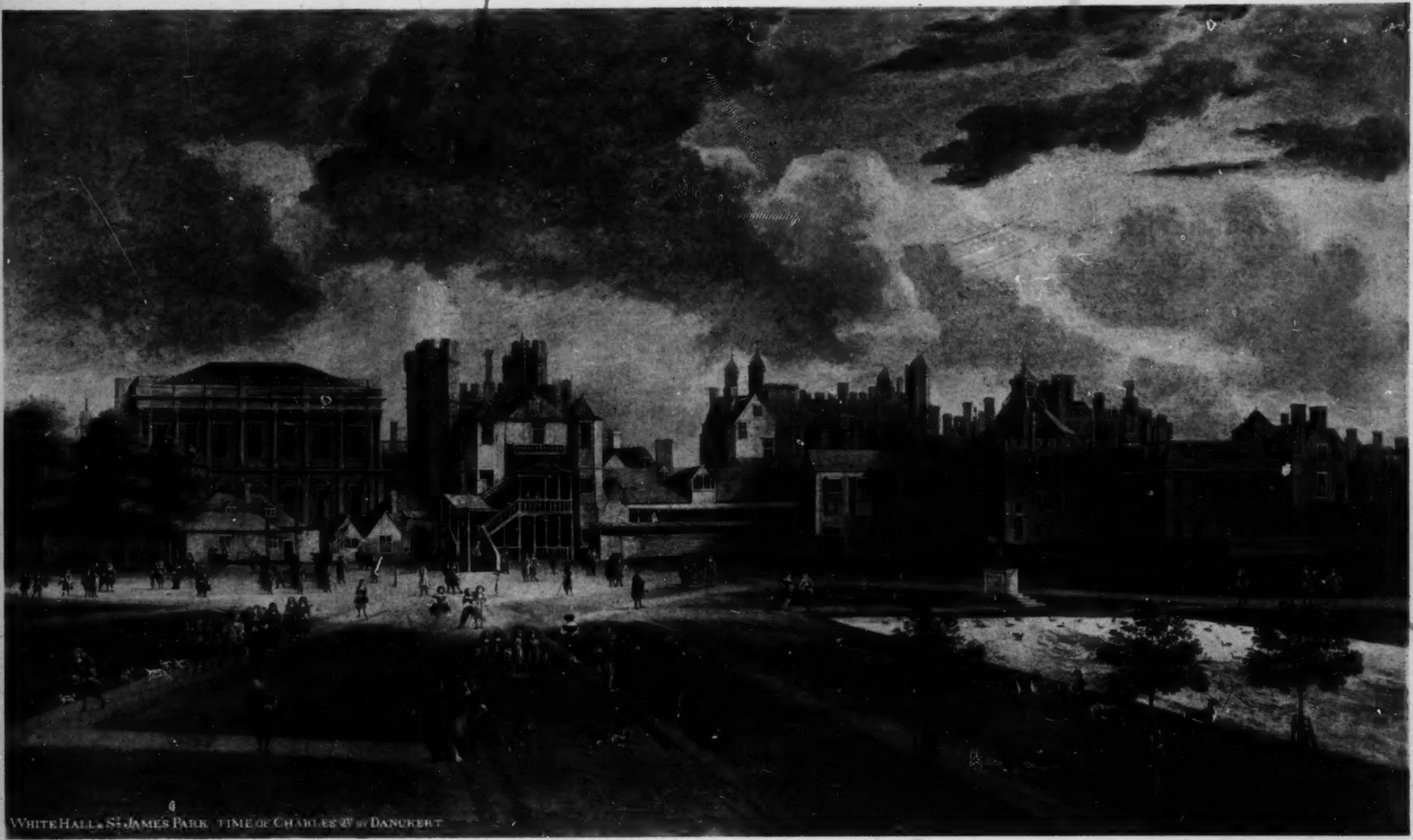
94. RIVER VIEW FROM GARDEN OF OLD SOMERSET HOUSE

SAMUEL SCOTT (ABOUT 1710-1772)



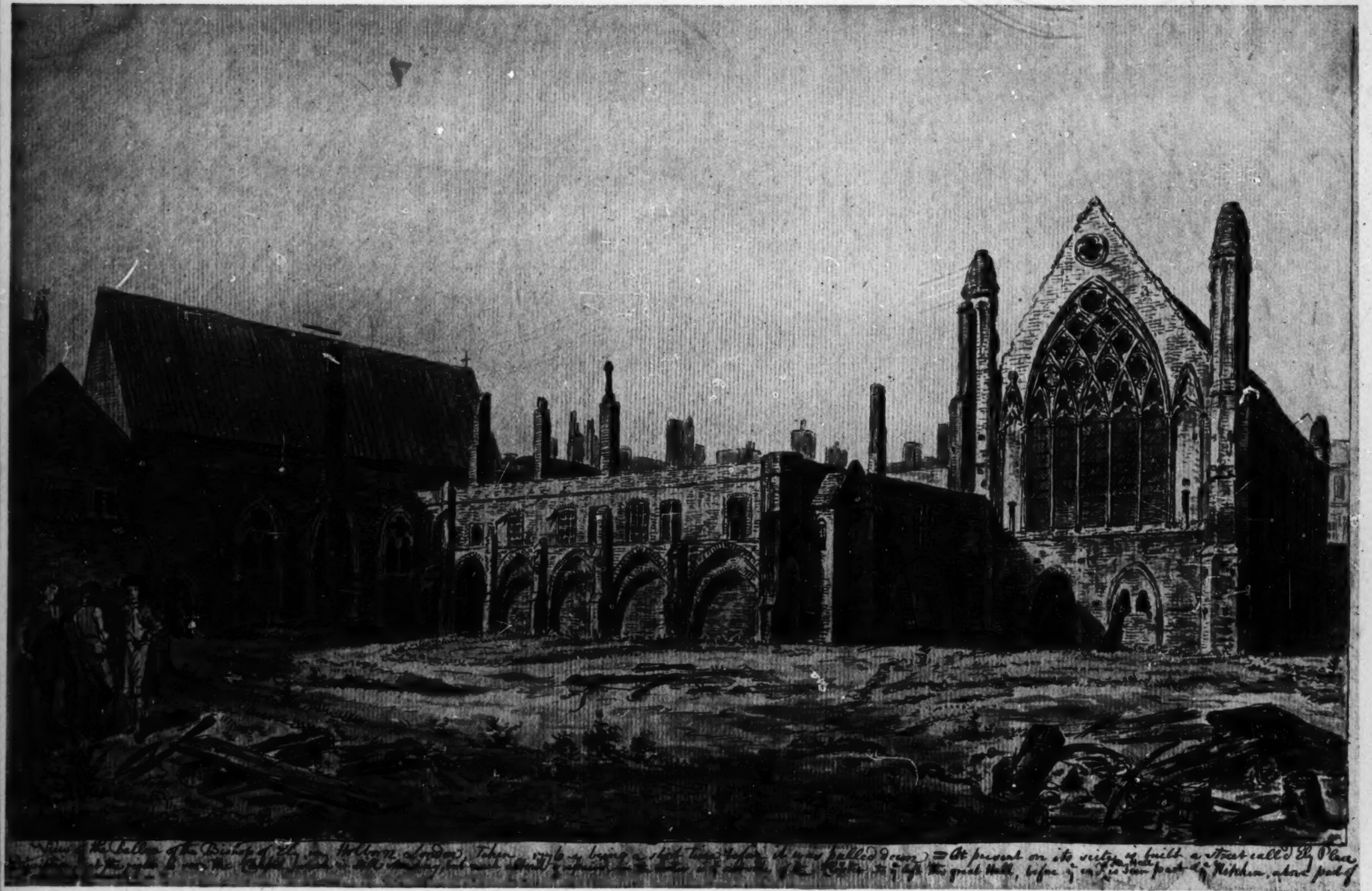
95. OLD WESTMINSTER BRIDGE

S. SCOTT (*c.* 1710-1772)


WHITE HALL & ST JAMES PARK TIME OF CHARLES 2D BY DANCKERT

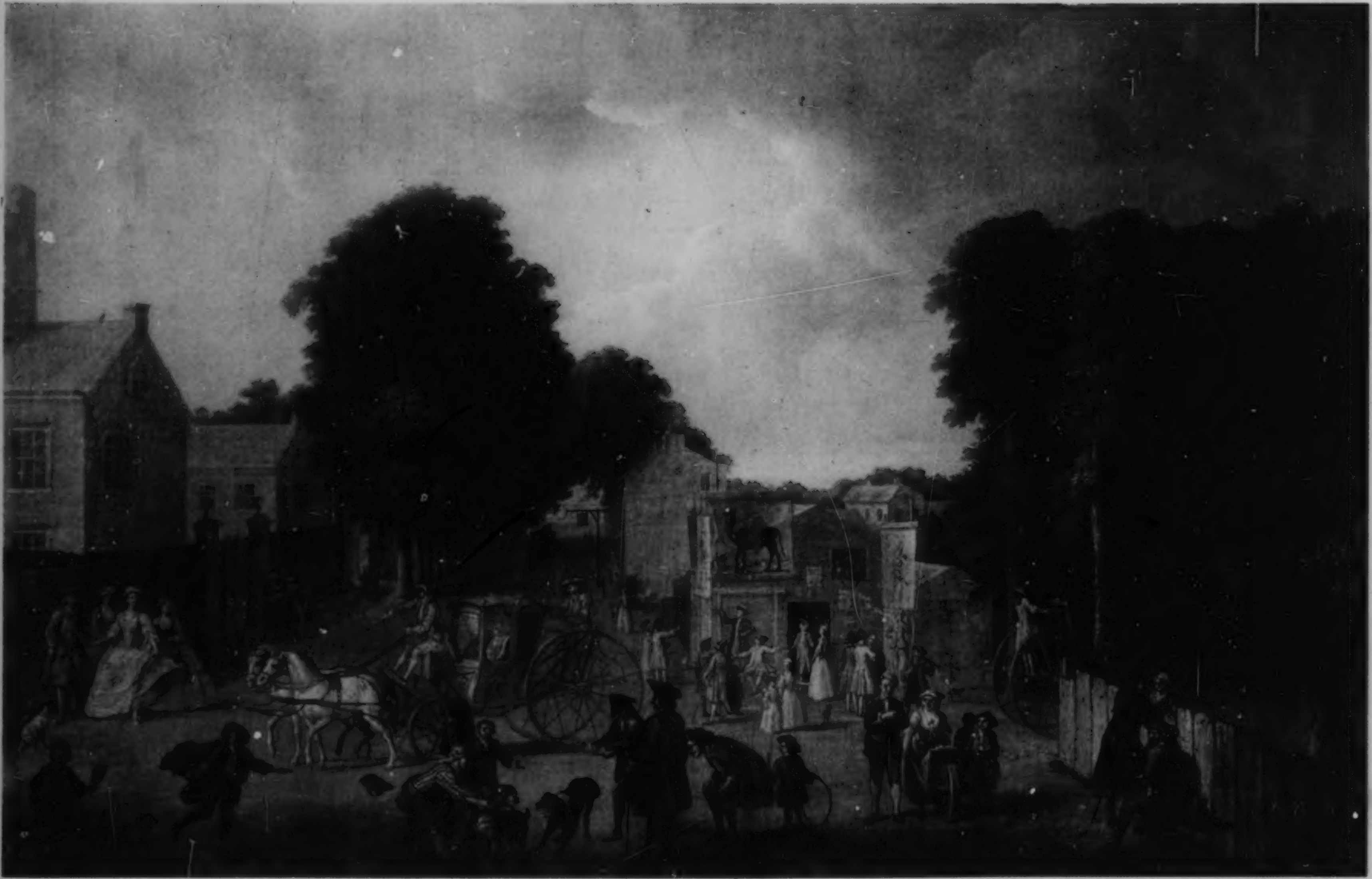
96. WHITEHALL FROM ST. JAMES'S PARK

H. DANCKERTS (*c.* 1630-1678)


View of the Pallace of the Bishop of Ely in Holborn London, Taken 1776 a being a short time before it was pulled down) = At present on its scite is built a street call'd Ely Place

100*b*. ELY PLACE, HOLBORN

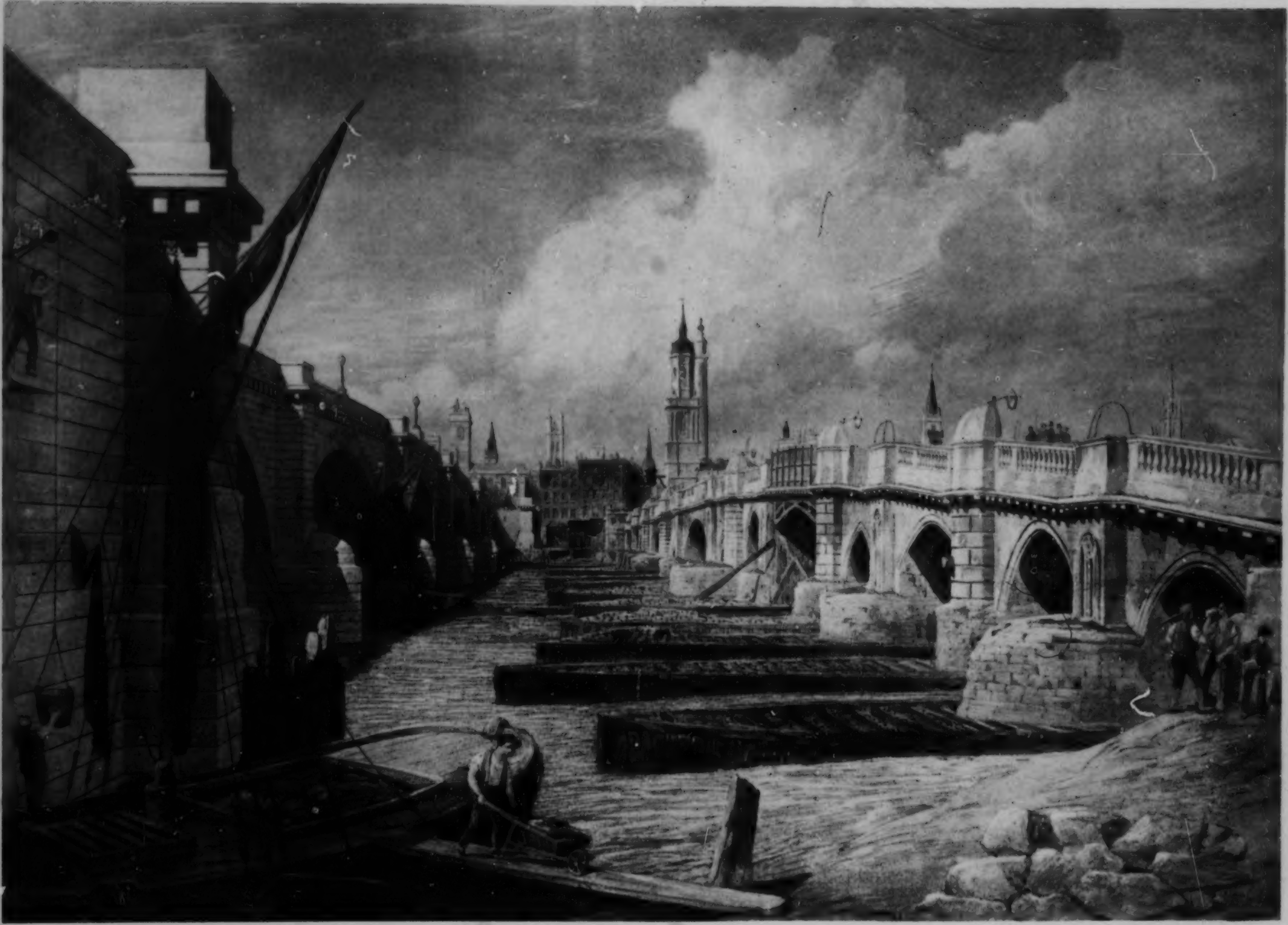
J. CARTER, 1776 (1748-1817)



104. RANELAGH

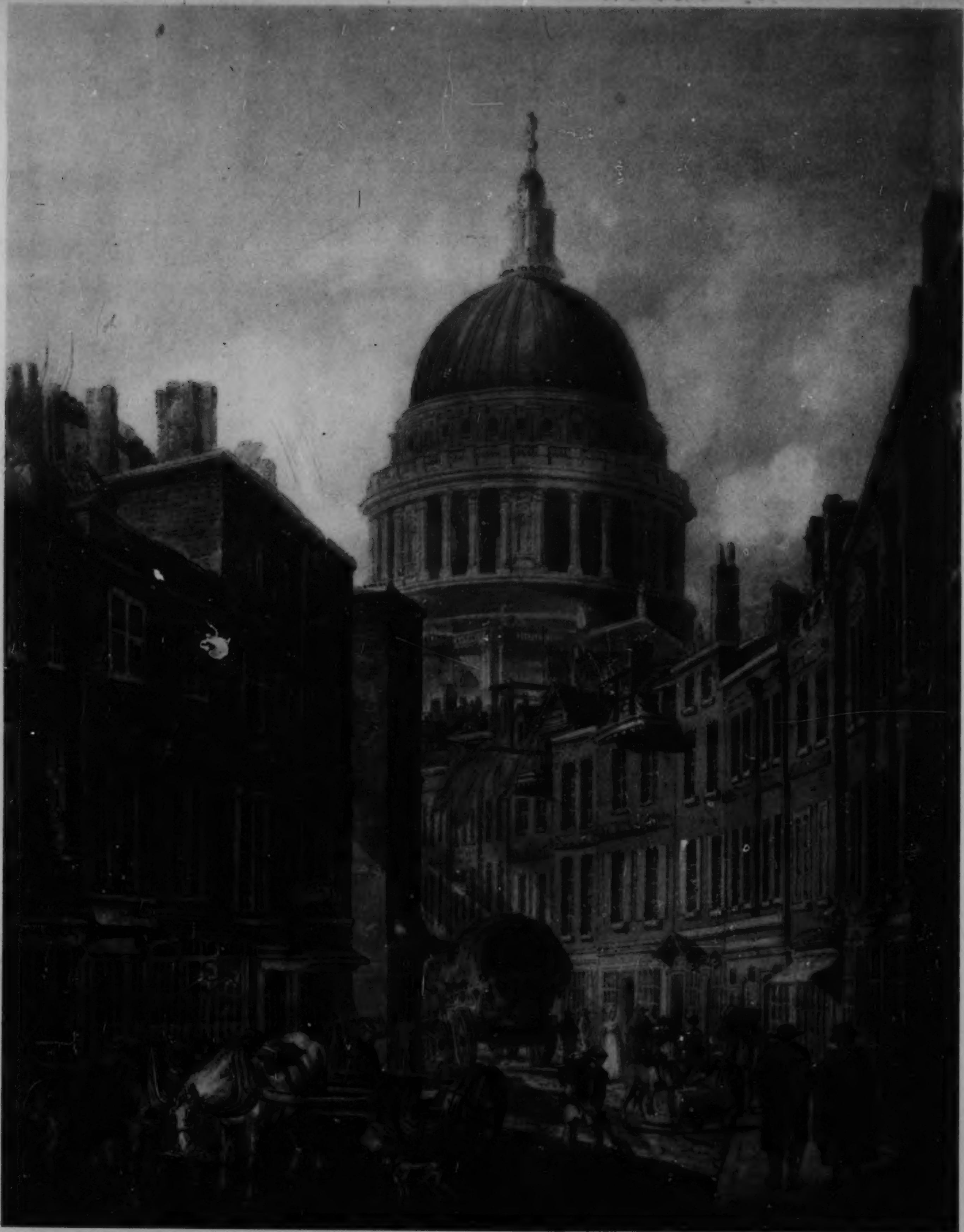
HAS BEEN ASCRIBED TO HOGARTH; PERHAPS BY F. HAYMAN (1708-1776)

Plate XLVI



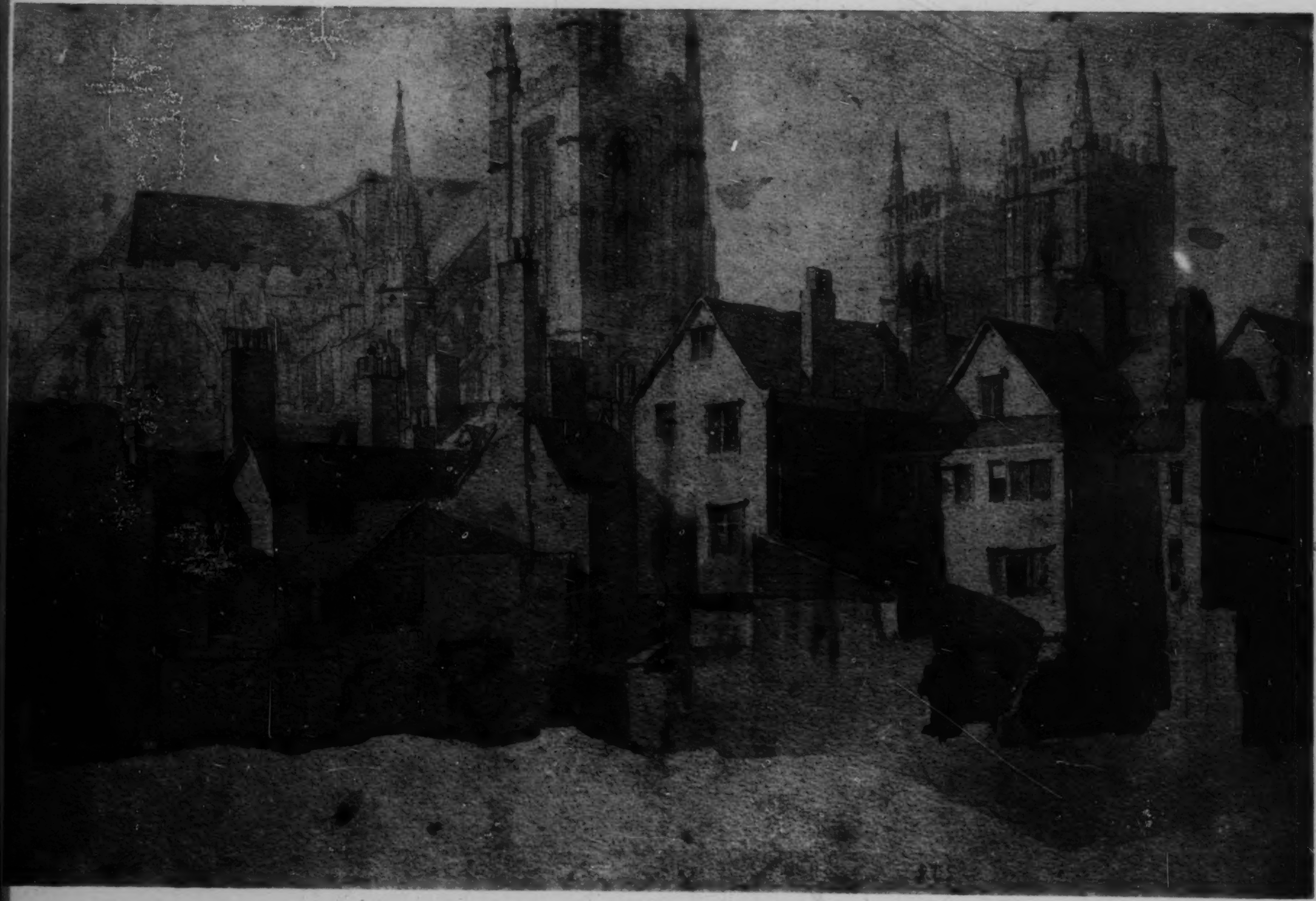
107. OLD LONDON BRIDGE AND NEW LONDON BRIDGE FROM SOUTHWARK

G. B. MOORE, 1830 (1806-1875)



111. ST. PAUL'S CATHEDRAL FROM ST. MARTIN'S-LE-GRAND

THOMAS GIRTIN (1773-1802)



112. OLD WESTMINSTER

D. COX (1783-1859)